JUKE

MUSIC · WEEKLY ·

JUNE 25, 1988 No.687 $2.20

AC/DC

"It's disgusting to be fashionable!"

PLUS

- Jimmy Barnes in London
- Bros • Street Drugs Pt.2
- Blue Mercedes
- Hothouse Flowers
- Thomas Dolby
- Tommy Emmanuel
- Juke/Yamaha Rock update

DIED PRETTY

death before dishonour

Registered by Australia Post publication No VBP0349

JOHN PRESTON PRESENTS

JERMAINE JACKSON

Dynamite

NATIONAL TOUR DATES:

June	
Thu 23	THE PALACE NIGHTCLUB, MELBOURNE (VIC) Peter Mac Celebrity Club (plus Separate Tables)
Fri 24	THE PALACE NIGHTCLUB, MELBOURNE (VIC) (plus Separate Tables)
Sat 25	VILLAGE GREEN HOTEL, MELBOURNE (VIC) (plus Separate Tables)
Sun 26	21ST CENTURY CLUB, PIER HOTEL, MELBOURNE (VIC) (plus Separate Tables)
Tue 28	NEWCASTLE WORKERS CLUB, (N.S.W.) (plus WA WA NEE)
Wed 29	ROUNDHOUSE, REVESBY (N.S.W.) (plus WA WA NEE)
Thu 30	SWEETHEARTS, CABRAMATTA, (N.S.W.) (plus WA WA NEE)
July	
Fri 1	TIFFANY'S, BLACKTOWN, (N.S.W.)
Sat 2	SHELLHARBOUR WORKERS CLUB, (N.S.W.)
Mon 4	WORLD EXPO 88, BRISBANE (QLD)
Fri 8, Sat 9, Sun 10	TWIN TOWNS, GOLD COAST (QLD)
Thu 14, Fri 15, Sat 16	HILTON HOTEL, SYDNEY (N.S.W.)

New Album *"Precious Moments"* out now on Arista through BMG.

BMG

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BARNES IN LONDON

Rod Stewart was in the audience when Jimmy Barnes and the band finished off a six-month tour with two nights at London's Brixton Academy.

Ostensibly Rod was there to catch up with drummer Tony Brock, who'd previously played in his band.

Stewart and Barnes know each other, of course, back from the days when Cold Chisel supported Rod's band through an Australian and New Zealand trek, admist quite a store of hi-jinx tales.

But it's said that Rod came along with more than a passing curiosity when a London DJ referred to Barnes as "the man they call the new Rod Stewart".

A rather absurd definition, of course, but *Freight Train Heart* certainly has that youthful grittiness in the vocals that's sadly lacking in Rod's newie.

Granted, a lot of the audience were homesick Australians, eager to cheer their champion on.

But there'd been a strong vibe about Barnes even before he'd arrived in town. Fans with long memories were eager to check out the man whom Eddie Van Halen had first contacted to replace David Lee Roth, before settling for Sammy Hagar.

The mighty clout of the headbangers' bible *Kerrang* had also swung itself behind Barnes. One of its writers gushed:

"Tell me, who would you say has the biggest voice in rock and roll? Dave Lee Roth, Brian Johnson, Robert Plant, David Coverdale or Ronnie James Dio?

"That sure is a pretty comprehensive collection of loud-mouths but each and every one of them pales into utter insignificance when compared to the huge vocal excesses of Jimmy Barnes. With lungs large enough to blow down the World Trade Centre and lips that could easily stretch from Perth to Peterborough, Barnes has the ultimate rock voice."

Which is all pretty heavy going for a relative unknown (yeah, sure, Barnes is bigger than recyclable toilet paper in Australia, but that means sweet F.A. in hot London town).

Anyway, it is this kind of recommendation which dragged over 5,000 people over two nights to the Brixton.

Barnes also got a valuable piece of publicity when he arrived in London: good friend footballer Craig Johnstone, roped him into a star-studded benefit cricket match which was screened through England during the evening news.

ROOM

In the dressing rooms, the band seemed as if they felt a big caged — bursts of enegy with nothing much on which to vent it.

But things soon settled down to a familiar before-the-gig feeling: music from a cassette player, guitars being tuned, a feeling of anticipation.

The packed hall (although not sold out) was ready to go from the first note (thank God for all good Aussie expats, Barnes must have thought, as he saw his work all cut out for him), and you could really feel the energy flowing out in great strams from both sides of the stage.

The band itself was hot and lean, from six months roadwork: from the opening "Driving Wheels", they were truly awesome. What's more, they kept up the drive throughout a full two hour set, leaping from rock ("Paradise") to blues ("Still On You Side") funk ("Do Or Die") tough without going over the top, earthy without being too insensitive.

Barnes always maintains he never wrote in Cold Chisel because "I was lazy. Don (Walker) actually encouraged me to write, but most of the time I was happy just to play the frontman and sing whatever came along."

Barnes' songs on his debut solo LP *Bodyswerve* were pretty average, but *Freight Train Heart* showed how much he'd learned since. When people talk about why Barnes is such a great act, they cite that terrific voice and an apprenticeship of that endless — and often thankless — grind through Australian clubs. But the new punch comes from that his songs are written to suit his voice. Hence he never has to over-extend himself or lose the impetus trying to showcase something he can't deliver.

Speaking to the expats after the show, you realised how Barnes appealed to both types of rock audiences — the type who think a band is good simply because it can reproduce the records well enough on stage, and the type who think lots of electricity and spontaneity are what make rock and roll so magical.

The two Brixton shows proved a "magical" rock and roll attitude at work.

The crowd had already been impressed by the band. But suddenly Neal Schon of Journey walked on, and kicked it into another gear through "Last Frontier" and the truly heart rendering "Too Much Ain't Enough Love". Then it was time to pull out all stops for "Working Class Man" which brought the house down and earned Barnes the possible tag of a working class hero. It was also a great way to say goodbye.

Back in the dressing rooms, congratulations were heaped on them from all directions. Barnes turned and grinned hugely. "I'm glad you saw this one."

I'm glad I did too. So too did Paul Elliott of *Sounds* magazine who in his review a week later hailed the two London gigs "an unqualified success" and pondered:

"Australia and America have surrended by degrees to Barnes' rough kind of charm and Britain is next up. How could he fail with songs so good and a voice you couldn't forget?"

Elliott has hailed the band as "probably one of the best bar bands in the world".

Kerrang's Lyn Guy was a bit disappointed there wasn't more communication between songs from Barnes but added "Jimmy Barnes is on the way to become a major stadium artist".

WEEKS

Within six weeks of the final Cold Chisel gig, Barnes was back in the fray. There's always been rumours that it was Barnes who decided, after Chisel's poor showing during their first European tour, that he could do better alone and called for the band's break up.

His debut solo LP *Bodyswerve* had some average songs from him, but a year later, after signing with the giant Geffen label in America, label boss David Geffen suggested the more accessible AOR direction of his subsequent records and put him in touch with Journey's Jonathan Cain, who was a fan of the Barnes voice.

It's one thing having a great voice, it's quite another getting it noticed. Shrewdly, Barnes has always surrounded himself with the people who can get him noticed. For *The Working Class Man* had big names like Charlie Sexton, Fleetwood Mac's Mick Fleetwood and Billy Burnette, Tony Brock etc. Barnes management at the time also courted a friendship with ZZ Top, and secured a 60-date US tour with them playing to huge crowds. Top's blue-jeaned audience was the perfect crowd for Barnes, of course, and created a following for him in America.

Another shrewd move was the duet with INXS on "Good Times" which got his name noticed in America and Europe and into the charts.

Now it's all paying off. After the London dates, Barnes and manager Michael Gudinksi flew off to do press through Italy, Germany and Scandanivia. In Oslo, Barnes jumped up and jammed with a local club band and got a standing ovation from the audience, most of whom were WEA record execs in town for their annual convention. (Mushroom product apparently is quite popular in Scandanivia: during a radio interview the DJ got so excited about being in Gudunski's presence that he started firing questions on air about Mushroom's artists at a bewildered Gudinski and almost forgot about Barnes!).

From there it's on to the U.S. where at the time of writing *Freight Train Heart* took a leap from 182 to 132 with a bullet, and where plans are already being drawn up to get Barnes on tour there.

BRIAN JONES

CLAPTON'S CREAM: 73 TRACKS . . .

A new 73-track Eric Clapton retrospective offers the Clapton fan a bonus — several unreleased tracks, including some from the aborted second Derek & The Dominoes studio LP.

The set has taken two years to compile, and marks the British guitarist's 25th year as a professional musician. It is released in Australia through PolyGram.

It comes as a six-LP pack or a four-cassette or four-CD set, and a 30-page booklet outlining Clapton's distinguished career in words and pictures.

Rolling Stones guitarist Ron Wood was commissioned for the album cover portrait of Clapton.

It starts with three tentative takes from The Yardbirds' first session in late '63 (previously available here only on import in a boxed set from Charly Records) before ripping into his three singles with the band, and their b-sides.

His Mayall period includes the hard-to-find "Lonely Years" b/w "Bernard Jenkins" single and a rough live cut of "Have You Ever Loved A Woman" as well as three tracks from the classic Bluebreakers LP.

The Cream "hits" are supplemented by a couple of unreleased BBC sessions featuring "Lawdy Mamma" (totally different from that on *Live Cream*) and a brief but fiery "Steppin' Out". There is also a long-lost Blind Faith track called "Sleeping In The Ground", a slow 12-bar blues. (Completists should note that the CD of the sole Blind Faith LP has two extra "demo" tracks).

The long-deleted "Comin' Home" with Delaney & Bonnie is revived, using basically the same crew that backed Clapton for his 1970 solo LP debut. The three tracks from that LP include an alternative mix of "After' Midnight".

Derek & The Dominoes are represented by 11 tracks, of which "Layla" (re-done) is best known. The rest consists of the Phil Spector-produced "Tell The Truth" (no comparison to the LP version) released and immediately withdrawn as a single, and its B-side "Roll It Over" featuring George Harrison on guitar; a duet with Duane Allman called "Mean Old World", live cuts of "Key To the Highway" and "Crossroads" (long and lugubrious in comparison to the Cream blockbuster featured earlier).

Then we come to the Heroin period with five tracks from an aborted second studio LP, showing Clapton sinking fast on an incomplete but pognant "Got to Get Better In A Little While", Willie Dixon's "Evil" and Arthur "Big Boy" Crudup's "Mean Old 'Frisco".

His resurrection in '74 with *461 Ocean Boulevard* gets four tracks including the unreleased "Ain't That Lovin' You" by Jimmy Reed and a long live "I Shot The Sheriff" from the same year. Thre are also three outtakes from *There's One In Every Crowd.*

From his mediocre late '70s output comes the highlights like "Hello Old Friend", "Lay Down Sally", "Sign Language", "Cocaine", adding yet another live "Further On Up The Road" and a superb rendition of Jerry Williams' "Wanna Make Love To You' which was cut with Phil Collins during the *August* sessions and only made it to a b-side.

The finale is a specially re-recorded version of "After Midnight" which Clapton cut for a beer commercial in the States: it's slower and sweeter than his and JJ Cale's original and is issued as a single.

With some 30 rare tracks *Crossroads* does for Clapton what *Biograph* did for Dylan.

How about Jimi Hendrix next?

Pulse

IS LOUD MUSIC ADDICTIVE?

According to new research by hearing specialists in London, listening to loud music through Walkman-type headphones can become physically addictive.

By producing a craving for more, listening to music can be just as harmful as alcohol or tranquilisers!

An un-named neuro-otologist who consults the Royal National Institute for the Deaf, says in a specially commissioned survey: "High levels of sound reduce anxiety and help take away inhibitions.

"It is similar to alcohol in that the sound causes initial excitement and then has a sedative effect."

The report points out that the brain is stimulated by the sound energy sent from the ear by the "hearing" nerve.

Apparently, it doesn't matter what kind of music — classics included — is being played. The effect is the same. And the new kinds of headphones that fit inside the ear and provide high volume sound close to the (hearing) nerve are particularly potent.

The findings are supported bhy the Institute For Hearing Research which says: "You most certainly can get high on noise. Very loud sound produces a sense of euphoria which can be addictive.

"Our findings are that people who listen to loud music build up tolerance to it and then need to turn the volume up ever higher to produce the same effect."

Specialists warn that if the ear is subjected to more than 105 decibels — eqal to the volume control marked 10 on personal stereos — damage can be done to the inner ear.

BARBED WIRES

Edited by CHRISTIE ELIEZER

The ultimate fusion of country and dance funk? Well not really, just a happy snap of Slim Dusty and Flotsam jetsam's Stephen Ferriss who bumped into each other at a function in Sydney. (Pic by Tony Mott).

The biggest rock event since Live Aid, the **Nelson Mandela** B'day bash — see page 15 for full pictorial coverage — was not without its backstage dramas.

The London booking agencies got greedy and started to sell the $50 tickets for almost $80 — a scandal which was revealed just days before the event.

Sade bowed out a week before because she couldn't sing with her own band — she was given a tongue-lashing by the rock press, angry at her attitude, especially since far better singers than her like **Al Green, Roberta Flack** and **Freddie Jackson** got into the spirit of things and sang without such tantrums.

Live Aid organiser **Bob Geldof** too, kept well away from the event. His publicity people said that he was away filming in Ireland, but journalists tracked him to Kent — some hours drive away from London. When quizzed about his absence Geldof swore at them, threatened to call the blueys and slammed the door.

The telecast — which also went to China and India as well as 58 other countries — seems to have certainly stirred up activities against the South African regime. The largest anti-apartheid rally was held in Scotland when 30,000 protesters marched through Glasgow.

On the home front, it was a touching moment when **Paul Young** did **Neil Finn's** "Don't Dream It's Over" and **Midge Ure** tried a **Dragon** song.

• **Not Drowning Waving** off to New Guinea next month as part of a six-week musical exchange during which they'll record with local musicians and play some gigs there. But, no, don't contact your travel agent just yet. Sydney film maker **David Caesar** is travelling with them to make a documentary of the trip.

• **AC/DC's** bassist **Cliff Williams** is moving from his base in Hawaii to Florida where singer **Brian Johnson** also lives.

• **Billy Bragg** and **10,000 Maniacs' Natalie Merchant** collaborating on a studio project.

• The hot poop is that the next **Tears For Fears** LP won't be out until January 1989.

• *Good Morning Vietnam,* the **Robin Williams** comedy that grossed $120 million from just its run in America, is released overseas on home video in August. Its producers plan to spend $6 million on promotion in the US, expecting sales of up to 4 million units there.

• Prince's "Alphabet Street", clocking in at just 2.25 minutes, is one of the shortest songs to climb into the Oz Top 25. Incidentally, although we can see its video here, Prince has insisted it not be screened in America!

• Presumably the telephone lines have been running hot between MMA **(Models** management) and Mushroom Records (Models record label).

The latter put out a press release confirming that The Models were not defunct. Various newspapers carried it, and **Ian Meldrum** in his pop segment on *Hey Hey It's Saturday* even shed a tear over the news.

Kapow! The Models management started to spit chips, and informed anyone who'd listen that the band were merely taking an extended break as various members got into solo projects.

We rang Mushroom and asked what Sean Kelly's recording plans were then.

"He's no longer with us" came the disinterested reply.

• Injuries abound. Sydney's **Ups & Downs** had to cancel some shows when their guitarist got badly beaten up by muggers, and Melbourne's **Relics** were off the road when their drummer took a spill from his motorbike.

• Is **Earl Slick** taking over **Steve Steven's** old job in the **Billy Idol** band?

• **Johnny Cash,** now very hip old-time country star, increased his hipness after being roped into help out with the filming of yet another **U2** documentary.

Apparently the band are being filmed in a Nashville studio and the Big C is included in the footage helping the Irish lads on backup vocals.

• One third of the British hit factory, **Pete Waterman** of the **Stock, Aiken and W,** has just completed a 20-day sailing holiday off Australia.

He'll need the break. The trio are currently midway through recording **Rick Astley, Bananarama, Sinitta** and **Samantha Fox,** are winding up **Kylie Minogue's** debut LP (from which her next single "Je Na Sais Pourquoi" will be issued). They are also writing and recording a single with **Donna Summer** which takes her back to her disco roots, and also working with **Cliff Richard.**

• Quote of the week from **Roddy Frame** and **Aztec Camera,** on what he'd do if he couldn't play music:

"I'd probably be in **Erasure".**

• New British rap star **Derek B** rushed out and bought a $50,000 Porsche when the royalty cheques started to come in. Unfortunately he's had to trade it in for a less posh Ford Escort van because cops kept pulling him over, convinced that a black kid in an expensive car must have stolen it.

• Has former **Died Pretty** keyboards player **Frank Brunetti** moved to live in Melbourne?

• The latest in the court case between **Hoodoo Gurus** and their Sydney-based Big Time Records is that Big Time have appealed against the court decision to free the Gurus to find another label.

• **Johnny Diesel & The Injectors** close to singing with English label Chrysalis.

• In new York, **Sonic Youth** are indulging in various solo activities First up is **Kim Gordon** who's teamed up with **Lydia Lunch** to produce a hot R&R disc under the monicker **Harry Crews.**

• At press-time, unconfirmed reports had it that **Ed Shred** had quit **The Stupids.** Wot, skateboarding not in fashion any more, sport?

• On the road again last week with dates in Melbourne, Sydney and Newcastle, **Honeymoon In Green** confirmed that occasional keyboards-player **Conway Savage** is now a full-time member. Also guitarist **Hamish Marr (ex Heads Undone)** is replacement for **Adrian Chynoweth** who girded his loins and lumbered off to join ex **Wreckery** person **Nick Barker's** rather fab **Reptiles.**

• **Former madness** bassist **Mark "Bedders" Bedford** has formed a band in London called **Butterfield 8** with **Terry Edwards** of **The Higsons.**

• One gig for mankind? Until a few weeks ago, **Kim Wilde** was contemplating a house in Hertfordshire in England for about $350,000. But after landing the prestigious support stint of **Michael Jackson's** upcoming UK tour where she'll make $2 million, she's decided to look for a more expensive place.

• This year's Perth Electronics Show is held at the Claremont Show-grounds between July 14-17.

• Former Brisbane band **My Three Sons** have inked with Big Time Records, with a debut single "Walkaway" already out and their *Wages Of Sin* LP out this week.

• New single by Sydney's **Trilobites** "Jenny's Wake" was inspired by one of the band's original fans who took her life last year- . . . and in her suicide letter asked the band to play at her wake and write a song to play at her cremation.

• Congrats to **Eurythmics' Annie Lennox** Who's expecting a child in December. Its father is her boyfriend. Israeli scriptwriter **Uri Fruchtman.**

• Former **Cult** bassist **Haggis** is temporarily playing with **Guns 'n' Roses** during their current US tour, stepping in for **Duff McKagan** who's on his honeymoon.

• After seven years of saying they'd be touring "later in the year", **Bananarama** have stunned the world with the news that — gaspo! — they've been booked into the Budokan in Tokyo to kick off their very first live show! (Start from the bottom, eh, girls) After more Japanese shows, they'll do a British tour.

• How's this for a real man: guitarist with an American band **Faith No More** did a gig recently with no less than *three* broken fingers!

• While **Gary Kemp** got himself married the other week, brother **Martin** says that he and long time girlfriend **Shirl** (of **Pepsi & Shirl** fame) are quite happy just living together, ta. Incidentally **Andy Ridgeley** hasn't forgotten that Shirl dumped him for Marty. Even now, when **Wham!** reunite for any dates, Pepsi & Shirl are not invited!

• During his Italian tour, **George Michael** stayed in a $18 million villa by lake Como, lent to him by high class fashion designer **Gianni Versace.**

• Chain's **Matt Taylor** doing some solo acoustic shows at Melbourne's Troubadour for much of this week and early next.

• Melbourne's **Cosmic Psychos** off to Europe, and America in September/October.

Two members of Sydney glam-metal kids **Hardcase** have split to America to whip up some interest, in the face of local disinterest.

Meantime, Sydney based noise makers **Antikord** are back after a few months in the US where, they say, one of their members almost perished in a parachute accident.

• **The Johnnys** have lost **Graham Hood** . . . and are in a quandry about how to handle his departure.

On the one hand, they've been rehearsing new member **Michael Armiger** (leaving **Love Gone Wrong** to scout for a replacement before Melbourne and Brisbane dates). On the other, the upcoming Johnnys LP has Hood on the front cover.

• On recent film *Tribes* on Melbourne's new public TV station TVU, the study of the Melbourne punk scene featured the music of **Depression** and **Gash.**

• Channel 9 has just renewed its contract with **MTV.**

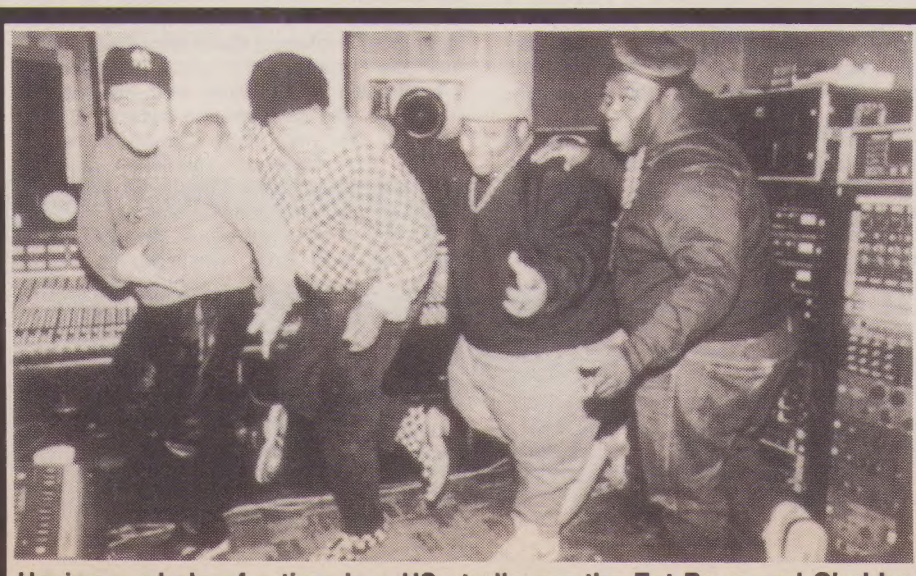
• *Akwanso — Fly South,* the true story of four black women in Australia, which thrilled audiences at the Adelaide Festival Of Arts starts in Sydney run at the Belvoir Street Theatre on June 22. It was written and directed by **Robyn Archer** and with music supplied by **Eddie Quansah** and **Charlie Chan.**

• **Tom Petty** has a solo LP coming out, which was co-produced by **ELO's Jeff Lynne** and the **Heartbreakers** guitarist **Mike Campbell,** with guest appearances from **Roy Orbison** and **George Harrison.** Right after its release in two months, Petty Will recalls the Heartbreakers for a session in the studios.

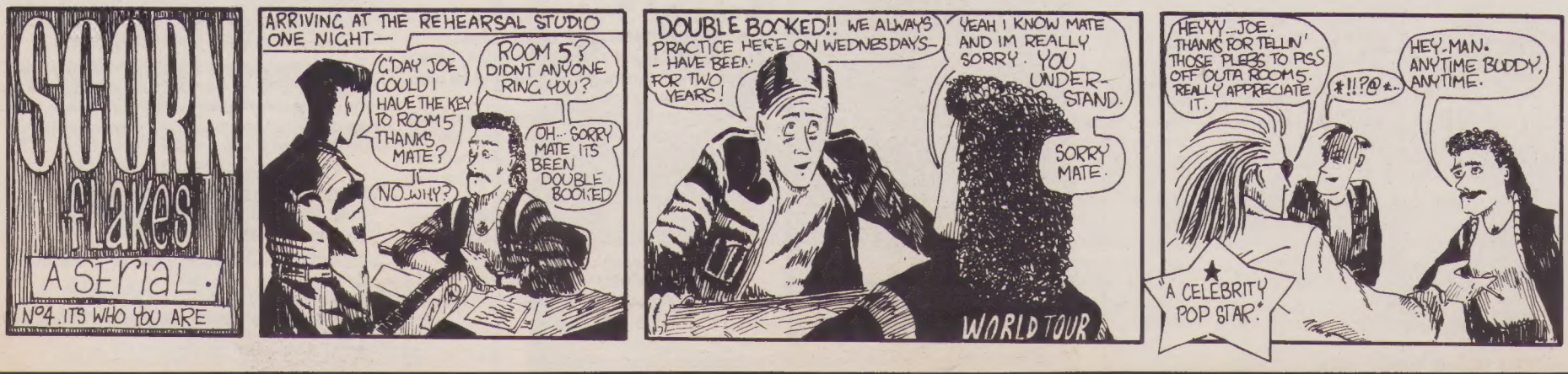
• After his first show during a German tour, **Alice Cooper** caused a furore when he sliced up onstage a life sized dummy of a pregnant woman. He was forced to drop the segment before the tour could proceed: at the Munich show, only those over 18 years old were allowed, with patrons having to show their ID cards before entry.

• Premier jazz venue in Sydney The Basement closed its doors after 17 years on the weekend.

• Watch out for a *Batman* movie later in the year; there's been such a resurgence of interest in the '60s TV show that a soundtrack LP is being rushed out. See ya next week, same Bat-page, same Bat-day . . .



Having a whale of a time in a US studio are the Fat Boys and Chubby Checker, who've teamed up to record a new version of Checker's 1969 hit "Yo Twist". Checker and the Fatties performed the song at the Nelson Mandela anti-apartheid show at Wembley last weekend.


SCORN flakes
A SERIAL.
Nº4. ITS WHO YOU ARE
ARRIVING AT THE REHEARSAL STUDIO ONE NIGHT—
C'DAY JOE COULD I HAVE THE KEY TO ROOM 5 THANKS MATE?
NO. WHY?
ROOM 5? DIDNT ANYONE RING YOU?
OH... SORRY MATE ITS BEEN DOUBLE BOOKED
DOUBLE BOOKED!! WE ALWAYS PRACTICE HERE ON WEDNESDAYS- - HAVE BEEN FOR TWO YEARS!
YEAH I KNOW MATE AND IM REALLY SORRY. YOU UNDER-STAND.
SORRY MATE.
WORLD TOUR
HEYYY...JOE. THANKS FOR TELLIN' THOSE PLEBS TO PISS OFF OUTA ROOM 5. REALLY APPRECIATE IT.
!!?@..
HEY-MAN. ANYTIME BUDDY, ANYTIME.
A CELEBRITY POP STAR!

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U2 MOVIE FOR SPRING

U2's forthcoming feature film now has a title and is set for release in Australia in October-/November — around the time the band is tipped to tour here.

The film, *Rattle And Hum* is directed by Phil Joanou (a protege of Steven Spielberg) and aside from stage footage from shows in Denver and Phoenix, includes shots of the band sight-seeing various cities and paying homage to Elvis Presley by visiting his Graceland mansion in Memphis.

U2 are currently in Los Angeles supervising the final production of the film.

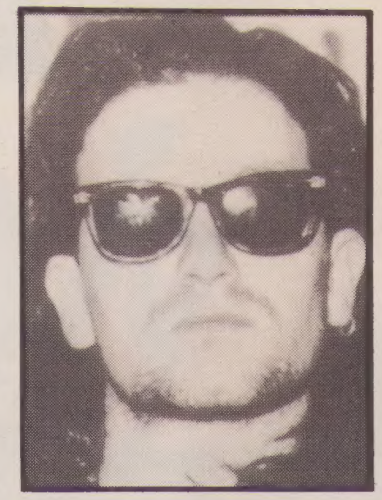
Immediately after, they go into the studios to cut some tracks for the double soundtrack which accompanies the film.

The new studio cuts are supposedly covers, including Ben E King's "Stand By Me" and Woody Guthrie's "Jesus Christ".

As stated here previously, one record of the soundtrack will be live and the other studio works.

The live side will include renditions of "Where The Streets Have No Name", "Pride (In The Name Of Love)", "Mothers Of The Disappeared" and "I Still Haven't Found What I'm Looking For".

U2 were supposed to tour here in the past summer, but blew out because of exhaustion. They then concentrated on finishing off the film. It is understood that the band will go back on the road later in the year, and will kick off in Australia by way of "apology" to their Australian fans.



SINEAD IN THE WARS

Britain's bright new thing, Sinead O'Connor, had to cancel parts of her current UK tour after two members of her band got beaten up by bouncers at a Dutch nightclub.

At press-time, it was still unclear what sparked the fight off. But apparently after the band's appearance at the Pink Pop Festival, some of the members decided to relax by going down to a nightclub.

At the door, they were told, first in Dutch and then in English, that they couldn't be served. The band's publicist says the two bouncers were "like wrestlers, really big guys" suddenly started to kick into guitarist Frank Hepburn and former Smiths drummer Mike Joyce.

Hepburn received injuries to his back, arm and wrist while Joyce is sporting a black eye.

It's the second time that trouble has flared up between O'Connor and her entourage. Last October the singer and Andy Rourke were involved in a fracas with bouncers at a Liverpool hotel after they were refused admission.

OZZY STRIKES AGAIN?

Ozzy Osbourne and his music has been blamed once again for the death of a young American.

Thomas Sullivan Junior, a 14-year-old New Jersey occult obsessed boy scout stabbed his mother to death and tried to burn down the family home before slitting his own throat with his scout knife.

His father, Thomas Sullivan, claims his son's character underwent a dramatic change when he began listening to an Osbourne song about alcohol abuse called 'Suicide Solution'.

"Having to deal with rock music, particularly Ozzy Osbourne's song dealing with suicide, is what turned my son on to this tragic event," claimed Sullivan last week.

But that is a complete oversimplification by Sullivan Senior, according to a most unlikely *Juke* source — Jennifer Norwood, executive director of the *Parental Music Resource Centre*, the Washington Wives lobby intent on censorship in music.

"The child obviously had a lot more going on in his head than Osbourne's music," she said. "He had to do a research paper for his school and decided the subject would be Satanism. So he checked out the Satanic Bible and other occult artefacts."

"Subsequently he had a dream where he saw his face on Satan's body and Satan told him to kill his parents. That's what his suicide note said anyway. So I don't think you can blame the education system for this or even Ozzy Osbourne directly. Obviously the child was ill."

An American court came to a similar conclusion last year. They dismissed a case in which Ozzy was sued by the parents of a 16-year-old Los Angeles teenager who committed suicide after listening to 'Suicide Solution'.

Ozzy was not available for comment.

JUKE/YAMAHA ROCK '88
A ROSE BETWEEN TWO SPEAKERS

One of the judges for this year's Juke/Yamaha Rock '88 competition, for unsigned, amateur bands is Ernie Rose, from the major Melbourne recording studios of Metropolis Audio.

Rose is well qualified as a judge, having played a vital role in Australian recording engineering and production for over twenty years.

He began his music career playing in a number of small Melbourne bands and joined the staff of Bill Armstrong's Studio (later known as AAV and now known as Metropolis Audio) in 1969 as a jack-of-all-trades, before becoming a full-time recording engineer and producer.

Over the years Rose has worked as recording engineer and/or producer with many leading Oz acts, including LRB, John Farnham, Billy Thorpe, Mike Brady, Matt Flinders, Skyhooks, Brian Cadd and international stars like Paul McCartney, Cleo Laine, Cat Stevens, David Bowie, Kiss and more . . .

He became the manager of AAV Australia in 1985, taking charge of all audio areas including music, voice over and audio sweetening.

Since AAV became "Metropolis" a few years ago, a number of major achievements have been made. For instance, it was in Studio One at Metropolis that John Farnham recorded and mixed *Whispering Jack*, which went on to become the biggest selling Australian LP of all time. The same studio was also the scene for the recording of the original movie score for *Crocodile Dundee*, employing — for the first time in Australia — digital multi-track techniques, synchronised to pictures. Some fifty feature film scores have come from the studio, including music for *Mad Max*, *Phar Lap*, *Careful He Might Hear You*, *Gallipoli* and *The Man From Snowy River*.

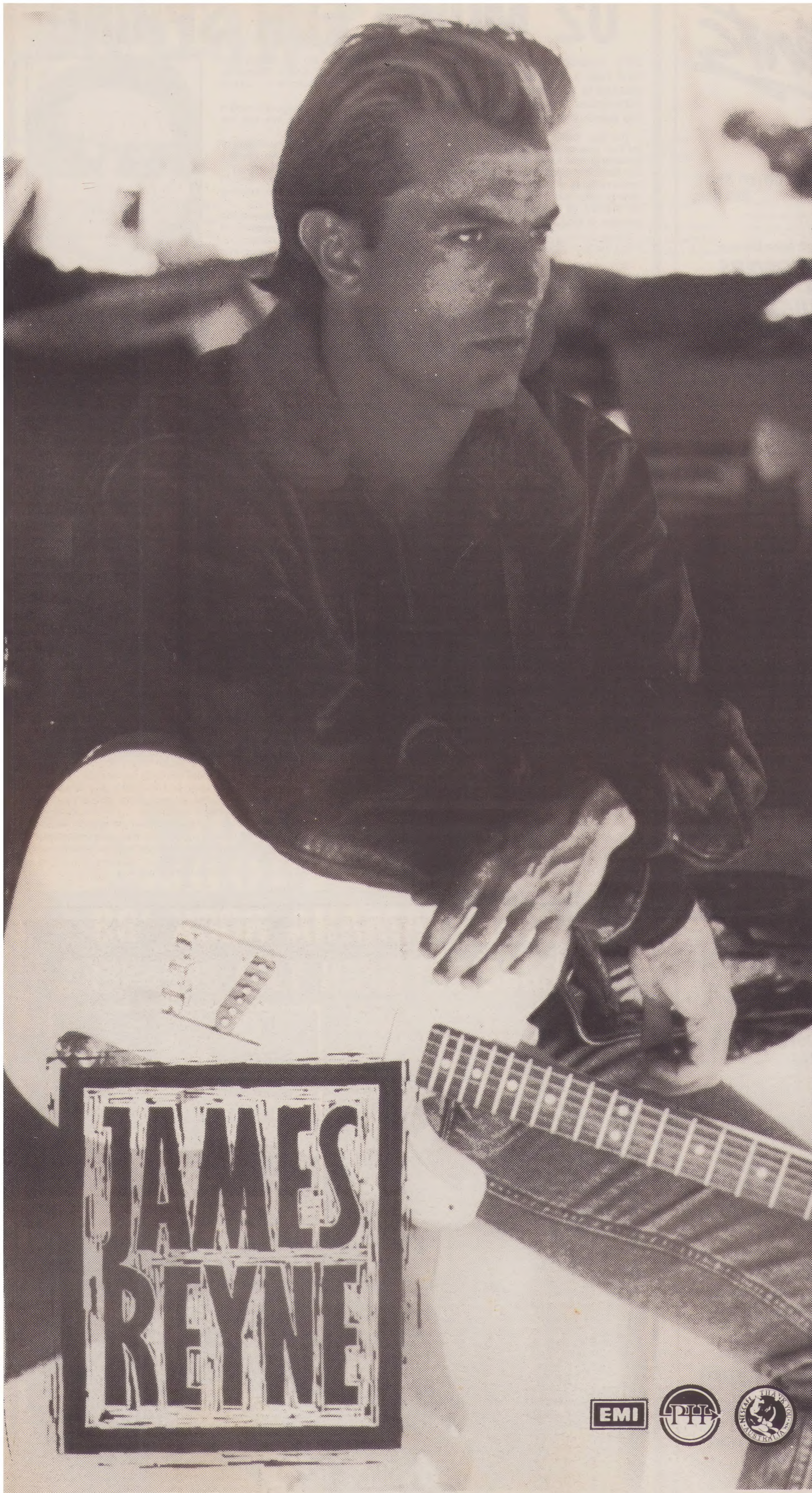
Metropolis also features a rare, versatile "live" room, which is built of reflective surfaces, which reflect sound-giving it an exciting live quality. The main feature is the room's ability to be continually changed, to create an infinite number of sizes and shapes and — of course — sounds. The room is unique in Australia and possibly the only live room of it's type in the world. The room was used effectively to record Melbourne's Big Pig, whose three-drum line-up had previously posed problems . . .

• Ern Rose

Overseas artists who have recorded at Metropolis over the years include Stevie Wonder, David Bowie and Leo Sayer. The progression and development of the audio house has kept up with ever-changing technology, adding new equipment and studios and staying at the forefront of Australian audio production and remaining competitive internationally.

As well as offering his services on the Juke/Yamaha Rock Judging Panel, Ern Rose — on behalf of Metropolis Audio — is providing the winning band with studio time at Metropolis, to record a professionally-produced demo, worth $5,000.

The ten bands who have been selected to appear at The Billboard Semi-Final on Sunday, July 3, are: Janz, Blue 31, Scarper, The Sharks, Hunters Moon, Man Friday, Heavy Weather, Taboo, De Arrow and The Choice. Five bands will then be selected to compete in the Australian Final on Wednesday, August 4, also at Billboard. Both the semi-final and Australian final are open to the public and admission is free!



JAMES REYNE MOTORS TOO FAST TOUR '88

SAT 25 JUNE
GRIFFITH HOTEL MOTEL

SUN 26 JUNE
ALBURY CIVIC CENTRE

TUE 28 JUNE
WESTERNPORT HOTEL
(SAM REMO)

WED 29 JUNE
LADY BAY HOTEL
(WARRNAMBOOL)

THU 30 JUNE
OCEAN GROVE HOTEL

FRI 1 JULY
VELVETS (BENDIGO)

SAT 2 JULY
VILLAGE GREEN HOTEL

SUN 3 JULY
MELBOURNE
ENTERTAINMENT
CENTRE

TUE 5 JULY
TATHRA HOTEL

WED 6 JULY
THE STATION
(JINDABYNE)

THU 7 JULY
SHELLHARBOUR
WORKERS CLUB

FRI 8 JULY
QUAY 1
(NEWCASTLE)

SAT 9 JULY
SYDNEY
ENTERTAINMENT
CENTRE

MON 11 JULY
BRISBANE
ENTERTAINMENT
CENTRE

TUE 12 JULY
SEAGULLS
(TWEED HEADS)

THU 14 JULY
CAMPBELLTOWN RSL

FRI 15 JULY
TOUKLEY RSL CLUB

SAT 16 JULY
SELINAS

SUN 17 JULY
ROOTY HILL RSL

Presented by
Roger Davies
Management
in association
with
Frontier
Touring Co.

New Single
'Motors Too Fast'
now available.

BROS

grab the spotlight at star-studded Montreaux

By Jillian Hughes

In a lot of ways, it was inevitable there'd be a big fuss made over Bros. You see, every year between 60 to 70 top acts (and their makeup artist *and* their publicists *and* their managers etc) drop in on this very quiet exclusive town of Montreaux high in the snow covered Swiss alps.

They film two or three songs at a nightclub called The Casino, which will be relayed on British and European TV to a total audience of *15 million.* It's definitely Europe's biggest event, and of course, everything is pure chaos.

In the past Australians like Men At Work and Crowded House have appeared there, and this year there was a high intake of Aussies including Icehouse, Noiseworks and Midnight Oil, rubbing shoulders with Sting, Ziggy Marley, Run DMC, Pepsi & Shirley, Samantha Fox, Kim Wilde, Johnny Hates Jazz, Blue Mercedes, Cheap Trick, Boz Scaggs, Jellybean, The Cross, Steve Winwood etc.

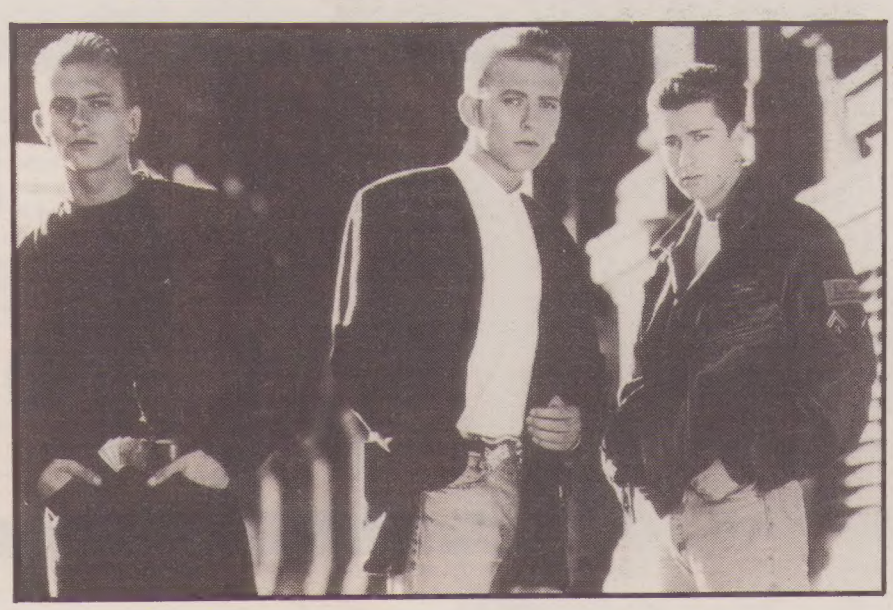
Naturally, a pop event also attracts every 'dirt' British journalist and photographer, out to get the ultimate scandal, to make up enough lies so they can get front page headlines.

This year was Bros' turn.

Two years ago, the nasties in the British press made up stories about Frankie Goes To Hollywood "smashing up" $200,000 worth of hotel rooms and cars just for the fun of it. Lies, but which the most widely read newspapers ran in huge print. Last year was the Beastie Boys' turn: the *Daily Mirror* ran a story about how the three New Yorkers had laughed at leukemia patients and refused to sign autograph books, when in truth the Beasties had spent considerable hours with the kids. But the damage was done: one TV show demanded the band be banned from entering Britain and one hysterical DJ broke their record on air.

To Bros' managers' credit, they kept the three away from all the media, so nothing could be distorted and blown up. Unsmiling bouncers made quite sure of that. With military precision, their van shot into the grounds of the very expensive Hyatt Hotel, the three were hustled out and into the safety of the hotel lobby before the photographers or fans waiting outside could twig to what was going on.

The three spent a lot of time up in these rooms, actually, amusing themselves for two days by throwing ice at each other, grumbling at the high price of room service meals (almost $200 for breakfast for the three of them), experimenting with all manner of Swiss chocolates and getting very bored in general.



Elsewhere the "real" stories were happening — the reporters cooked up a romance between Kim Wilde and Calvin of Johnny Hates Jazz, European singing sensation Sabrina deliberately splashed into the Hotel Excelsior's swimming pool so the photographers could get good views of her wet nipples, Queen's Roger Taylor and Simon Climie of Climie Fisher were ignoring each other after a punch up in a London nightclub over a girl, and Icehouse's Iva Davies was so exasperated about the circus atmosphere of the event that he whinged to a journalist "where's the bucket of fish, that's what they give performing seals, isn't it?"

But it was Bros that the nasty element in the press was waiting for.

Without a doubt, the biggest side-event of Montreaux was Bros' press conference, where hundreds of reporters and photographers shoved and heaved to get the best positions.

For one hour they fired every dumb question possible, which the three handled with aplomb.

The Bros fad: "We'll still be around when we're 50."

Ambition: "We want to be as big as The Beatles."

Respect: "Of course we've got a teenage audience but so did George Michael, and he's matured slowly and with respect, which is what we want to do . . .

Hairstyles: "Michael Jackson and Rod Stewart were our idols, when we were kids we'd dress up in Gary Glitter cat suits with stars on and platform shoes, and got our hairdresser to do our hair like Rod's. We didn't like his music, we liked his hair!"

Being twins: "We really fooled the doctor. Luke and I had synchronised heart-beats, and the doctors didn't realise there were twins. Mum thought she was going to have one kid, and decided if it was a boy it'd be called Luke. Then I turned up as well, so she quickly called me Matthew after my Dad.

"We were born two months premature, we had to go into the incubator because we only weighed four pounds. Even though we're technically identical twins, our friends can tell us apart. Luke's voice is deeper than mine."

After the conference, Bros (and their record company) paid a trick on the "nasty" photographers, by holding their photo sessions underneath the jetty, which meant it was extremely hard for the newspaper clickers to get good shots. However, the "good guy" photographers from the music magazines had been quietly put on a speedboat and "suddenly" turned up at the jetty, taking some very good shots.

Bros were thrilled with the joke and were gleefully planning to use a helicopter for their next jinx (although their manager deemed it too dangerous and nipped it in the bud).

But the sensationalist dailies got their revenge. In the hour conference, Bros had spoken for a minute or two about how their fan club in Britain had now grown to 18,000 which made it the second biggest club in that country (the biggest being Queen with 21,000). Now, the daily rags had blown the quotes up. Next morning's headlines in Britain blared at how the Bros fan club was "ripping off" the fans to the tune of $27,000 a week!

Not unnaturally, the three were upset and furious.

Their record company publicist tried to calm them down, "hang on, no one takes that stuff seriously".

Luke: "Maybe the people in the music biz know it's crap, but there are millions of people through Britain who think that's true."

But that's showbiz, and there were more fun and games when Sabrina and Samantha Fox started a cold ware when the former told European TV she had more talent than Ms Fox, Jellybean grumbled about how he had to do 25 interviews in one morning (and they all asked about Madonna) and Run DMC "kidnapped" a London DJ and threatened to dunk him in the freezing lake until he promised to play their new record.

Finally they shot their segment on Saturday morning at the Casino where their performance had fans screaming and fainting. A list of 20 bands appears on this last night. By this stage, the bands, media and TV crews were exhausted, and everyone breathed a sigh of relief?? played the final bars of his third song. Everyone headed for the bar of the Hyatt and drank all night.

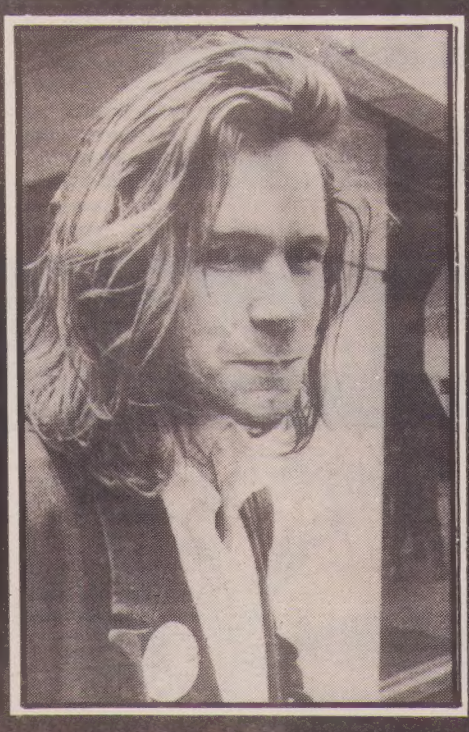
Next morning, Bros, The Christians, Blue Mercedes etc turned up at the airport, wearing dark glasses and feeling very seedy.

For Bros, though, life on the roller coaster meant live British dates (the whole tour was sold out in 40 minutes, and, for which all police leave had been cancelled), visits to Australia and Japan, and even stories in the press acclaim them "as the new pop phenomenon".

For this year, anyway, they're the new pop phenomenon.

Putting the bloom in Ireland's HOTHOUSE FLOWERS

On a Sunday afternoon in south Dublin, the young man standing up with the revellers singing alone and in Irish blends into the crowd. The night before, the fellow in question — Liam O Maonlai — performed to an estimated audience of 500 million through Britain and Europe when he led his band Hothouse Flowers through the Eurovision Song Contest.



Congratulations were clearly in order, and people from 70 to 7 were slapping his back, proud of the fellow-Dublin boy.

One old man shook Liam's hand and said to no one in particular, "It's best to start from scratch 'cos you're more likely to cope with people pulling the rungs from beneath you."

As with most Dublin bands, there is the U2 connection. It was Bono who signed them to U2's Mother label and released their first ever single "Love Don't Work This Way". It helped get them attention from London Records who signed them (the band is released in Australia through PolyGram Records) and released "Don't Go", a big hit in the UK and shooting up the Australian charts.

Even today, Hothouse Flowers rehearse in the Factory, the gigantic warehouse on the banks of the River Laffey which U2 own, rehears in, store Bono's cars and motorcycles in, and which they allow their friends in bands to work in.

But of course, Hothouse Flowers are far from being a band that wants to ride in on U2's coat-tails. They're one of the most popular bands in Ireland, and have been so for over three years.

But their destiny was shaped ten years ago when Liam and Fiachna O'Braonain met as nine-year-olds at school. Theirs was an all-Irish speaking school where they were encouraged to sing and play traditional instruments like the *bodhran*.

Says Liam, whose mother used to be a professional musician: "I learned to play *bodhran* and sing *sean-nos* (old style tradition). The old tradition of music was definitely a big part of learning how to play with people and create an atmosphere."

In 1981, Liam became All Ireland Champion on *bodhran* and, two years later, he and Fiachna formed a band to enter a Slogadh competition. Calling themselves Fonntonn and with a lineup that changed with each hear, they managed to cram three songs into eight minutes and walk away with the first prize.

In early '85 the two formed Hothouse Flowers with singer Maria Doyle and drummer JP. (At the same time the two continued to busk in the streets of Dublin callng themselves as the Benzini Brothers).

Within a year, Hothouse Flowers had recruited bassist Peter O'Toole and saxaphonist Leo Barnes and replaced JP with Jerry Fehily, and dubbed The Hottest Unsigned Band In The World by *Rolling Stones* magazine. Maria left after the first single, and Hothouse Flowers went on to create a large live following. Both "Don't Go" and their next single "Feet On The Ground" topped the Irish charts, Liam's good looks was making him a sex symbol who was mobbed when he went out in the street. When they turned up for a record-signing session at a record store in the centre of Dublin, to their shock 2,000 fans turned up, causing the traffic to stop.

Initially, "Don't Go" didn't get a look-in over the seas in England. Hothouse Flowers got an unexpected help from the most unlikeliest source — the ghastly Eurovision Song Contest. Instead of using studio entertainment to fill the time while the juries voted, the director of the Song Contest decided they'd choose an Irish rock band to shoot a video in various European cities. Hothouse Flowers got the gig through their immense live popularity. Being shown to 500 million certainly turned the record's fortunes: the week after, it shot into the charts. Their first album *People* (to be released shortly) sold 10,000 copies and has earned them their first gold record. Produced by Clive Langer and Alan Winstanley, *People* is a glorious blend of blues, soul, gospel, funk and straight rock and roll. It's enhanced by the vocals of Claudia Fontaine and let down only occasionally by clumsy rock thuds.

These days, Hothouse Flowers are not likened to U2, but instead to The Beatles.

Fiachna "When we started off we used to do a lot of college gigs so it was very much a student crowd. More recently some of the crowds have been 70% screaming girls but there's still all kinds of people going to the gigs and buying the records."

Adds Liam: "It's nice to see people finding a centre like music to channel their love into. I think it's a good thing so long as it doesn't become an obsession. It's thrilling and exciting that people give that energy to you . . . that they believe in your music and what you're doing."

OPPORTUNITY ROCKS!

On Sunday July 3. Commences 12 Noon at 'Billboard', 170 Russell Street, Melbourne.

YAMAHA ROCK 88 THE SEMI FINAL

See Australia's top 10 unsigned rock and roll bands in concert competing for major awards including a place in the August 3 Australian Final. There'll be giveaways, great music, outstanding talent and it's not to be missed. And you're invited. Presenter is John Hood from 3XY.

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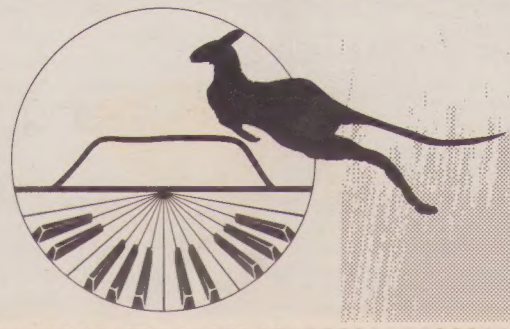
JUKE

YAMAHA

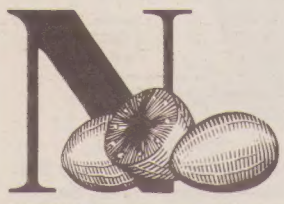


Metropolis

Billboard Concerts

A-Z OF STREET DRUGS PT. 2

Anita Winslow and Michael Morris conclude their two-part feature



NIMBIN: Well known little town in New South Wales where in '73, people tried to set up an alternative lifestyle. Positive energy was the door: a combination of mysticism, hallucinogens, fear of the bomb, pot and beer proved to be the key. In '83 they held a 10th commemorative gathering, where the new generation of hippies found less satisfaction in drugs as an expression of alternative thought. Rather, bush music, Christian love and more individual clothes styles (not nudity) seemed to be the go.

NATURAL HIGH: don't get high on drugs, get high on life. That was a chant by singer/songwriters in the early '70s. Then they started to take dope and get busted, and the term rapidly fell from favour.

NUTMEG: the ordinary spice that mum keeps in the kitchen was used for centuries as a psychoative and aphrodisiac by inhabitants of South Asia. About a teaspoonful (or two nutmets) gave you liftoff. Experience included nausea, vomiting, the runs and the occasional fatal overdose.

OPIUM: generally used by our British ancestors to "control" some of the colonies they conquered, by encouraging the opium trade (either that or they killed them off, as they did in parts of Australia) opium is these days grown in Australian window boxes. Old opium is dark brown and tough, fresh stock is tender but still foul tasting. It's less potent than the heroin and morphine produced from it.

OVERDOSE: the ingestion of an amount of drug greater than what the body can tolerate, usually brought about most by mixing substances. Strong downers (drugs that depress the central nervous system) are a particular pitfall. Fatality usually occurs when the victim can't breathe or the heart fails. Further complications such as the flooding of the lungs or choking on vomit are pretty common.

ORGANISED CRIME: the local vareity is very much in the news these days with its connection to drugs. In Asia it is in the hands of high-powered officials and aristocrats, whose ruthless streaks are hidden beneath breeding, bought at the best English boarding schools and good natured drinking and archery contests. Smuggling methods and routes change all the time; Western expats and tourists are preferred as couriers since they attract the least attention at airports and borders.

Violent deaths are a way of life for couriers and dealers but the wealth is enticing. One Miami drug dealer called Jose Yero was arrested earlier this year over 1664 pounds of coke: he owned a couple of houses in the best parts of the city and a 37-foot yatch called *The Connection*. In the house he was arrested in, police found two Lamborghinis, six million dollars in cash, a dozen Rolex watches colour-coordinated to match his wardrobe, and a Mercedes 500 SEL with $350,000 in cash in its boot.

A young wealthy woman who lived with her parents in a condominium in swish South Palm Beach got into drug courier work just for the kicks. She got into her 1979 Pontiac Firebird one morning, started the ignition and lost four toes when the bomb went off. "She definitely knows someone is trying to kill her," the sheriff's investigator told the Miama *Herald*. "She knew they were coming but she didn't know when."

PARANOIA: a constant state of anxiety that assaults drug users.

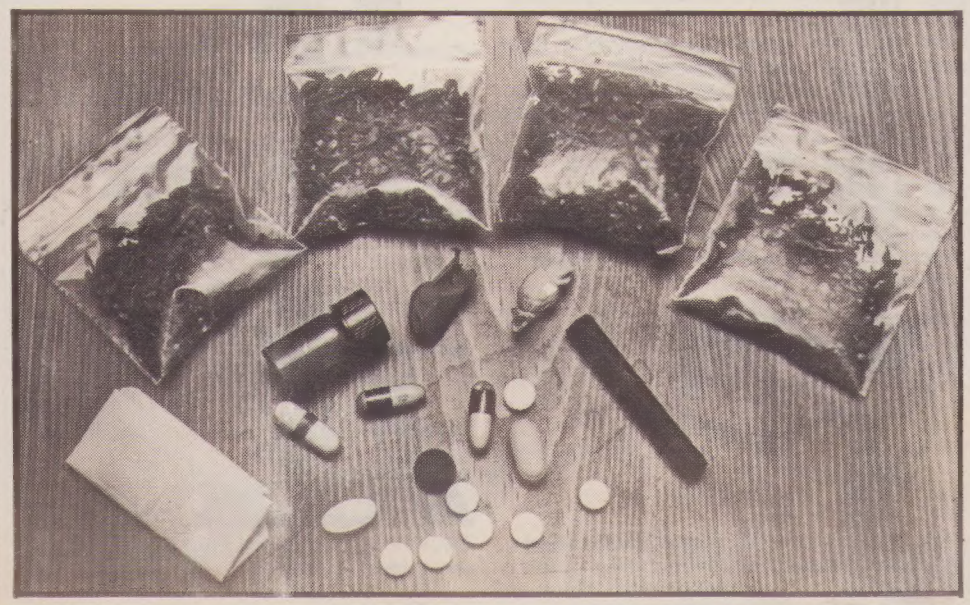
PCP: a potent and unpredictable drug which even users will quickly admit is a hard one to take on a regular basis. Has got a tremendously bad reputation because one reads in the newspapers about some of the hideous atrocities committed under its influence — everything from people suddenly going on shooting sprees to mothers beheading their own babies, convinced their kids are evil, to teen gangs going on spiteful vicious rampages.

While it does take a vicious toll, the day to day reality of PCP use is less spectacular, but just as grim. Thousands become temporarily psychotic, have to get treatment in hospital and are then allowed to go home. Others get high, come down, got to school/work and just become a little mentally dulled for it.

PCP's major attraction for its users is that it's cheaper than coke or crack. In America while a week's worth of crack comes to abour $175, a PCP equivalent comes to about $30.

Unlike most illegal drugs, PCP is relatively new. It was invented in 1956 as an anaesthetic. It was considered safe because, while with most anaesthetics an accidental dose of twice the required amount led to an overdose, with PCP an overdoes was only possible with 26 times th amount. PCP didn't affect the entire central nervous system either. The chemist company Parke Davis which held the patent, was going to market the drug to hospitals under the brand name Sernyl (derived from the word "serene") but to its fright discovered the drug had nasty side-effects like delirium, runaway paranoia and stark terror and decided to bury the project. In 1965 it applied to the Food and Drug Administration to have human tests on the drug stopped.

It would have been the end of the story, except the CIA had done its own tests on soldiers and psychiatric patients in the late '50s and was using it for its dabbling in espionage. PCP turned up as a recreational drug alongside LSD and pot during San Francisco's summer of love, where doctors first thought they were dealing with a bad LSD trip. The drug's street name was Peace Pill, which led to its current name . . . *Pea*Ce *P*ill. Also known as Angel Dust.



QUAALUDE: king of US zonkers made by Lemmon Pharmaceytycal from methaaqualone.

QUIET: one explained by Bob Marley as justification for smoking herb. "Because herb make you meditate . . . Maybe you can meditate with herb if you're in someplace quiet. But nowhere in the world quiet".

RASTAS: often seen as a monolithic organisation whose doctrines encourage ganga smoking as a way of life, as well as violence and the workship of Haile Salassie, although this is not true. There are herb smokers and those who refrain.

In the '40s, when Jamaican police started to bust Rastas, their leaders tried to argue that The Bible allowed herb smoking, citing Psalms 18:8 "there went up a smoke out of (God's) nostrils and fire out of his mouth". They reasoned that if God smoked the herb then they should be allowed to. The police weren't impressed with the argument and continued to bust them.

RITALIN: supposedly deleted amphetamine-like stimulant although there's still plenty about. Its users claim its high is cleaner than speed; is often found in a hypodermic cocktail.

REINDEER PISS: drunk by Siberian tribesmen in the old days. See, reindeers used to eat Fly Agaric mushrooms, whose active essence would be excreted unmetabolised in their urine — ready to be ingested. Is the term "ho ho ho" somehow related to this?

SCHMECK: Yiddish term for "sniff", which is how we get the term "smack".

SPEEDBALL: a hyperdermic combination of heroin and cocaine. Also for synthetic up/down combinations such as Ritalin and methadone.

STP: a synthetic hallucinogen with an effect akin to combining speed and mescaline. Has a reputation for bad trips. Also known as DOM.

SECONAL: a top barb brand.

SKINPOPPING: mode of injecting a drug just under the skin's surface rather than into a vein or muscle. Addicts usally go through a skinpopping phase on their way from sniffing/smoking to mainlining. Usually, when available veins are used up, they return to skinpopping.

OWSLEY STANLEY: best known for making the best LSD in the world during the San Francisco scene in the late '60s. His first tabs were available to San Francisco hipsters on March 5, 1965, although the drug has been around in the scene for two years before that to a tiny core of acidheads.

SOLVENTS: there are about 100 products on the market in Australia — including magic markers, nail polish removers, correction fluids, aerosols, fire extinguishers, paint thinners, cleaning fluids, glue — which are sniffed or more to the point, inhaled. Taken only by koori kids or white youths living in dull towerblocks, if you totally believe the newspapers.

Glue sniffing is the least glamorous of the drug-scene, and short term moderate use is generally unlikely to lead to big problems. It's toxic alternatives like aerosols, butane gas and fire extinguisher fluid which cause sudden death from hart failure. Use of tubes and plastic bags cause death through complications, as do sniffing in high places or watery ones. Hallucinations can become nightmarish, big doses cause stupefaction and then coma.

TOBACCO: through the centuries, tobacco appeal was that it boosted as well as relaxed. First mentioned in 4000-year old Verdic Scriptures in India it was not common in Europe until the 15th and 16th centuries. Currently it is in the middle of a huge shitfight between tobacco companies and doctors, each side throwing up statistics as to how harmful or harmless it is. Nevertheless in the mid-'70s, 50 per cent of the adult population in Australia indulged in tobacco. Latest figures are hard to find but obviously declined sharply due to the banning of advertising, the increased awareness of the medical consequences, and the declining status of the smoker as a social pariah. In Britain, the Royal College of Surgeons accounts for 100,000 deaths — about 20 per cent of the total. Faced with declining interest in the West, more and more tobacco companies are turning to Third World countries where the health asepcts aren't so well known.

TANTRA: a secret Hindu and Buddhist doctrine in West Asia that blurs the line between devotion and debauchery. *Tantra* holds there is no "bad" activity or energy, that everything is holy and that the path to true spiritual liberation requires an equal awareness of vice and virtue. Mistakenly, many people — especially Westerners — think that *Tantra* justifies self interest, even criminal exploitation. The laws of *Tantra* are blurred a little bit more by religious leaders who because they gain financially, tell their guilt-stricken followers that a "donation" to the temple will offset the "bad karma" of their evil doing.

Kathmandu, for instance, has dozens of new temples built in the last few years, most of them traced back to conscience-stricken black marketeers and drug dealers. Nepalese drugs get out of the country in various ways. Couriers are either diplomats or those famous mountain guides the Sherpas who easily trick a gullible tourist into writing a letter of sponsorship for visa and then carry their package into the West. A lot of the city's legitimate businesses, particularly the rug trade and trekking industries, are good fronts. Kathmandu's artisans have become skilled at

Contd. overleaf

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A-Z OF STREET DRUGS

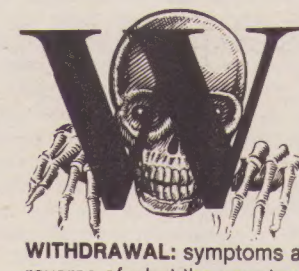
Contd. from previous page

sealing heroin inside bronze and brass artwork, burnished for an effect that throws off the scent.

THC: colourless tastless feature in cannabis that leads to mind-bending. Full name is *tertrahydrocannabinol*. The level of the dose of the THC in your smoke is what gives you the high. A low dose (one joint, or 2.5 mg of THC) leads to feelings of happiness, greater communication with others, giggling, stimulated imagination. A very high dose (in excess of 10 mg of THC or five times that required for an ordinary high) leads to hallucinations not unlike a bad LSD trip.

TOLERANCE: the more drugs a body gets, the more it needs, to get the same effect . . . and the more it puts stress on the heart and respiratory organs. Just as tolerance quickly builds up, it rapidly falls off when not in use. A lot of ODs are caused by users who stop for a while,, and then return to it using the old peak dose, without realising it'd be too much of a shock for the body.

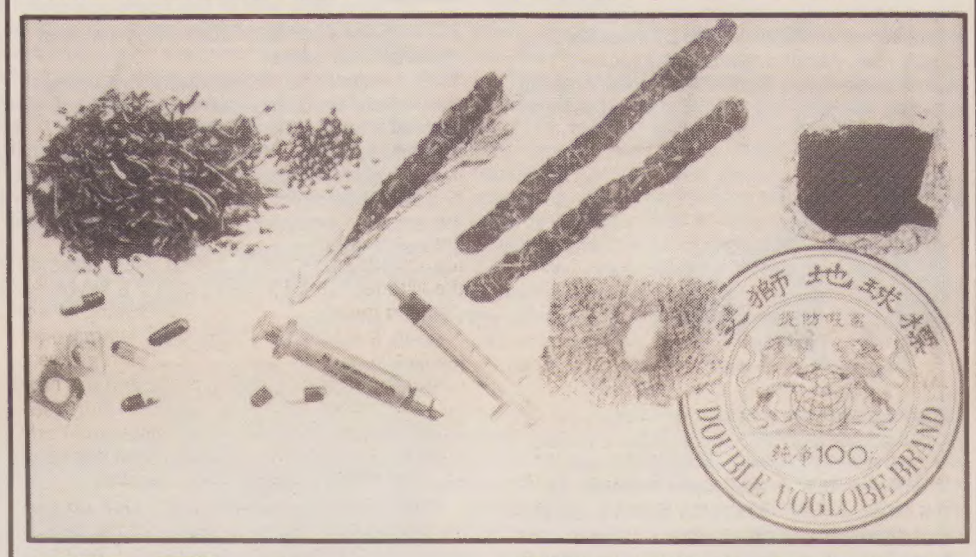
TUINAL: barbiturate brand leader.

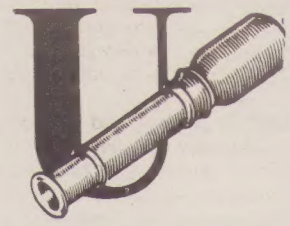


WITHDRAWAL: symptoms are generally the reverse of what the user took his/her drug for in the first place. Withdrawal from speed brings on exhaustion, depression and loss of confidence. Leaping off the smack wagon leads to a lot of pain and discomfort. But the hardest drugs to shake off are alcohol and barbiturates.

There are organisations to help those drying out, or halfway houses for those facing big problems during this period. Withdrawal usually leads to a re-evaluation of lifestyle, choice of friends and better physical appearance.

ALAN WEITZ: co-wrote a 1984 book with Ira Mothner called *How To Get Off Drugs* which became virtually a bible for people trying to break the habit. The book broke down into chapters — how to change your attitude so you'll want to give up, the treatment





alternatives, individual goals and staying off.

Their main advice is, when you want to give up, do so immediately, and get rid of all drug paraphernalia in the house. Above all, don't become cocky: going three days without your drug is fine but it's not the end of the battle.

WASHINGTON: capital of the American and world PCP trade per capita. In 1986, out of America's 4725 PCP emergency room cases, 1038 were in Washington (runner-up was LA). Of the 10,000 people arrested there last year and tested for drugs, 57 per cent had measurable levels of PCP.

UPPERS: in the mid-70s, was the most popular drug among Australian women.

USERS: turn to any kind of drug out of curiosity, escape or to fit in with a certain crowd. Drugs give a feeling of power and invulnerability, a temporary (or complete, depending on the dose!) escape with the sense of hopelessness associated with poverty, unemployment, stress, bad home situation or any other adolescent adjustment troubles.

UNDERCOVER AGENTS: dress just like users and sellers. Except for those busting PCP manufacturers. Because PCP is made from simple commercially available drugs, the cops follow the manufacturers around for days, watching as they buy up chemicals and buckets, then following them to their "labs" (usually sheds in the woods). A chemist is always handy during a raid because he determines when the right time is to move in . . . to wit, after the chemical *phencylidine* is manufactured, before one of the halfwits making the stuff blows himself/herself up (the amount of kids who've got a lighted doobie/joint hanging out of their mouths while pouring out ether is amazingly high!). In America, the cops (boat-busters) don World War I-style gas masks, heavy gardening gloves and bright yellow jumpsuits. As one observer put it "for the PCP cookers it's usually quite a shock to be busted by people who look like they walked off a Devo album cover."

VALIUM: popular among smackheads short of a hit. Or those climbing down from speed.

XANTHINES: a class of chemicals which includes caffeine.

YOPPO: a hallucinogenic snuff from South America.

YUHIMBINE: well known West African drug used in folk medicine. It comes from the bark of the yohimbe tree and acts as a mild hallucinogen, aphrodisiac and "psychic energiser".

ZACATECHICI: means "bitter grass" and very popular in Mexico.

INTO THE MYSTIC

Murray Engelheart starts off trying to quiz guitarist Brett Myers about the mystery and spirituality that surrounds DIED PRETTY but ends up having a tete-a-tete about guitar heroes and American imagery

"Pain is what we're in most of the time.
And I think the bigger the pain,
the more Gods we need"

— John Lennon

Died Pretty: Passion indivisible from pain, paranoia the metaphysical, torment and celebration enshrined in equal proportions in the artistic process and an intangible sense of the spiritual. Attributes that separate the contemporary from the external. Attributes that make for great art and even greater music.

Died Pretty also continue the trait first explored by Radio Birdman over a decade ago of all things edgey and American.

Although Died Pretty have little use for the elements that Birdman adopted so stunningly, their music with all its imagery and perverse symbolism is deeply steeped in the American landscape with its extremities, cinematic landscapes and a million freeze frames of tradition and space rather than the Australian experience.

Died Pretty guitarist and songwriter, Brett Myers turns an observation into a challenge.

"Yes, but what's Australian imagery? What do you think a band would look like if it had an Australian image? I mean do Midnight Oil have an *Australian* image rather than an American image? They're a pretty *Australian* band."

Yes, but we're not talking about Midnight Oil . . .

"Like Weddings, Parties, Anything? They're still there. I mean, I just don't know, an Australian, aside from being an Aboriginal band, I can't see. Is it wearing an acoubra hat and moleskins that makes an Australian image?

"That's not what I'm talking about. Tell me a band that's got an Australian image because you say that we don't have one."

Classical and in a colonial sense, Weddings, Parties, Anything . . .

"But I don't think that those guys, obviously I'm speaking out of the top of my hat, but I don't think these guys really set out to have an Australian image, I think they just dress how they want. I think it's gone past the stage where wearing a pair of Levis is the fashion, the statement of having an American influence. But yes, you're right." Myers dissolved into laughter.

That's all I was looking for!

"Yes, you were right," Myers admitted once more between gales of laughter, "I was just having some fun."

"I like America. Almost all the bands that influenced me musically came from America and primarily New York. I guess a lot of attitude and style washes over from that as well."

For several years now Died Pretty have occupied their own unique, scholarly space. Images of the Velvet Underground, The Doors and Tom Verlaine and Television flash fleetingly through the mind though such glimpses are too brief to make a lasting impression on the listener. Counter balanced by a keyboard dripping melancholia, Myers' caressing or assaultive guitar and Ron Peno's shaman-like declarations is a music that is at one moment fragile to the point of being brittle and the next soaring orchestrations of power. Their 1984 debut single, "Out Of The Unknown/World Without" put the world on notice that this band had something special, even magical.

"Mirror Blues", a suite which took up two sides of a single later that year, was the darker side of its predecessor and showed the band in a much more surging and abandoned light. But the recording process has always been a matter of perfection absolute or nothing for Died Pretty.

The mini LP, *Next To Nothing* and their debut LP *Free Dirt* were easy matches for anything released in this country in their time with their mixture of exacting vision and execution, beauty that was at times rough hewn and a mandate for the mystic. The album, *Lost* which includes an appearance by Don Walker on piano, is certain to occupy that same hallowed ground.

In the stage environment on the other hand Died Pretty are notorious for performances that can glow or struggle to make it above simmer. But if you are fortunate enough to bear witness to one of the performances that really ignites, the experience is a difficult one to match in this country. The sadly defunct Decline of The Reptiles also had the same only-if-the-night-is-right perspective. For Died Pretty, spontaneity and lack of predictability seem to play a key role.

"It's there but it's not a thing we strive for, to be difficult every night. Sometimes songs will change, sometimes they won't, it's not a predetermined thing. Just every now and then we'll throw all the rhythm section out or extend the songs or cut short but that's such a large combination of factors that can lead towards a song changing like that that I couldn't begin to tell you why they just do. Just what you feel like, what the audience is doing and the particular state of each member."

Steve Clark: "Like the other night."

Myers: "I don't remember that, what happened?"

Clark: "We went into this little bit of improvisation."

Myers: (laughing) "Did we?"

Clark: "Yeah, we were improvising on something for a little while then it built up and came back in."

Myers: "I don't know."

I believe you were waiting to get the test pressing of *Next To Nothing* to find out exactly what Ron had sung?

Myers: "That was a very long ago, quote. But yes, Ron will have an idea of a song and will basically work it over night by night and change it and reassess it and often the final form of the song won't come until the night he records it."

There is a sense of mystery about Died Pretty

Myers: "Sure."

"Is it intentional?

"I think if you tried to make it intentional it would sound really stupid. No it's not intentional and yes, you're right, but I don't know how it happens it just happens when we play. It's obviously got a lot to do with the lyrics. They're not straight forward didactic little stories, they're as much of a collage as the music is, I guess."

Would it be necessary to strip away some of that mystery in the event that Died Pretty gained mass acceptance?

"If we gained mass acceptance by doing it we would be pretty stupid to change it."

There is also a sense of the spiritual in Died Pretty isn't there, probably again from Ron.

"Yeah, yeah . . . it's the same as your previous question about mystery. It's there but if we ever thought about it or took it apart and examined it too much, I don't think it would be there, so we don't."

Musically anything is fair game for Died Pretty. *Free Dirt* had everything from soaring guitar and fret sound wash, cascading piano, thrilling bluegrass and snatches of ethnic folk overtones. The band could if they wished tackle and win convincingly with versions of

Brett tries his best Neil Young chords (pic by Linda Mae Tanner)

Neil Young's "Tonight's The Night", Televisions "Carried Away", the Stones' "Salt Of The Earth" or an acoustic set of Husker Du material. Many of Died Pretty's pieces over their career would have been stunning with the addition of strings.

Brett Myers warmed immediately at the thought.

"I've wanted to have strings."

Clark: "We had cello on *Free Dirt.*"

Myers: "You mean Morrissey type strings? I'd love to. There's a couple of songs on the new album that we wanted to have some strings on and one is actually called *Free Dirt*. You'll be happy to know there is also a song called 'Lost' on the album called *Lost*.

"But on the song 'Free Dirt' I really wanted to have a string section and there was another song I wanted to have a string quartet on too, and I couldn't find anyone in the space I was given so we ended up using some piano on it instead which is where Don Walker came up and the other song never actually made it onto the record. I'd say there will definitely be some strings on the new album we haven't recorded as yet."

Although the band received a mauling by one of the best critics in the U.K. during a visit there sometime ago, parts of Europe have proved to be most receptive with one area even voting the band into ranks occupied by such names as Madonna and Prince. Although the band are regularly inthe upper reaches of rock magazine polls in this country both as a live and recording entity, a void between the levels of popularity in the two bands could be construed.

Myers: "Yeah I guess. Well the thing I like about those sort of places (Europe) is we're not perceived as an underground act which is a real limiting term both to us and to people who might get put off seeing us. It's all lumped together in one sort of mass of music which I really like. I'd rather hear us between Madonna and Prince."

Clark: "The factions aren't quite as split there as they are here. Here when you get associated with those people you're in a different sort of league whereas over there it's a little bit different, they don't discern between the two."

Myers: "A lot of playlists on those radio stations are a lot more electric than they are here. People's tastes are more electric."

Clark: "We get played on a more mainstream like Radio I in Rome which is like the Triple M of Sydney."

What about guitar influences . . . I hear a lot of Hendrix in your wok in terms of diversity and using the instrument as a thing of subtlety and beauty or edge and noise?

Myers: "That's true. I like the two extremes in that, and I really like the pop songs too. My three favourite just purely guitar players are Neil Young, Tom Verlaine and Lou Reed — just as *guitarists* and Hendrix I like a lot too, but I find it hard to say that because after all Hendrix was . . . it's like I just don't think it's a particularly good idea . . . I mean (almost in a whisper) . . . I could never play like that."

I really like Robert Quine. The way he plays around the melody.

"He's great. He's a fantastic player. It's a sort of shame in one way because Lou Reed doesn't play as many solos when that band was together, he hardly used to play solos because Robert Quine was so good he just used to let him go."

Any strange experiences at gigs?

Clark: "Ron did a strip show" (much laughter).

Myers: "You're not supposed to talk about that, Stephen."

POWER RAGER

Still riding that rock'n-'roll highway, AC/DC are now reaching a new generation of rock fans are once again in fashion — much to the disgust of their guitarist! Mary Anne Hobbs in London joins Angus Young on the set for the video of their "That's The Way I Wanna Rock'n'Roll" and helps him reflect.

"Today I've done all sorts. Fallen down stairs, been thrown through walls . . ."

Angus Young perches on the edge of an old sofa inside a cluttered dressing room aloft the naked Battersea warehouse in London in which AC/DC are shooting a video to accompany "That's The Way I Wanna I Rock 'N' Roll", the new 45 lifted from their current album *Blow Up Your Video*.

He's covered in dust and he looks *exhausted*.

"Video shoots are usually a bit of a health hazard," he says, revealing a burn on the back of his right leg, acquired via an unfortunate collision with the dry ice machine.

Angus Young was just a snotty nosed six year old problem child when he first discovered what a gloriously horrible noise a guitar could make.

"My neighbours have hated me ever since," he quips, nursing the bad leg which extends from the hem of his royal blue velvet shorts.

"I don't really know what was so appealing about it. I think it was just there, y'know. I had other brothers and they could all bang about a bit on the guitar. I picked it up mainly off them and off records and stuff that I liked. It was just something I could do. I never had any lessons or nothing.

"My mum and dad don't play anything, but all my brothers — besides myself, there's one sister and six other boys — can play."

At 15, having decided that pushing a pen wasn't a patch on pranging a six string, Angus quit school and, before the year was out, he and brother Malcolm recruited Bon Scott (RIP), drummer Phil Rudd and bass player Mark Evans; the original AC/DC incarnate.

Ever since those early days, Angus Young has been AC/DC's face and, during their 14 year career, has appeared on no less than five of the band's 13 album covers by himself.

Angus claims most of AC/DC's column inches, and he's the one banging his brown curls and ripping his school uniform off centre stage.

"When we first put the band together, my sister suggested it'd be good to have something everyone could look at. So I ended up with the schoolboy outfit on. I was promised I'd be rich quick, but they lied to me," he laughs.

"For the first few years I was the *hungriest* kid you ever saw in your life!

"But Malcolm likes standing back, if anything he would always kick me to the front. We never had any ego battles about it. In fact, when we were kids, we were always fighting but since we've been together in a band, we get on great. Much better than we did when were younger."

What sort of ambition did you have back in 1974?

"None. Being in a band just seemed like a much better idea than getting a job," he muses.

So you never fantasised about being rich and famous?

"No. Playing for me, was good anywhere," he says earnestly. "And we used to play anything back then; with strippers, at weddings . . . anything."

Weddings!

"Oh yeah, we've played weddings. We played a great version of 'Zorba The Greek' one night at a Greek one."

One year later, in February 1975, AC/DC released their first album down under. *High Voltage* went platinum, detonating a career which snowballed through the late '70s.

Despite the birth of punk (which castrated many aspiring metal acts), AC/DC became one of the most successful international hard rock acts, releasing *TNT*, *Dirty Deeds Done Dirt Cheap*, *Let There Be Rock* and *Powerage*, their live monsterpiece *If You Want Blood You've Got It* and, of course, *Highway To Hell*, which sledgehammered its way into America.

Between '75 and '79, AC/DC were thrashing out some of the most vitriolic sounds ever committed to vinyl.

Not even Zodiac Mindwarp's cosmic psychobabble can match Bon Scott's acrid

"Can you feel it too?"

story-telling vocal, splattered so deliriously over the Young brothers' simple steely grooves.

With that noise, AC/DC tucked seven truly classic hard rock albums down their shorts, and recruited an hysterical live patronage.

Then, in February 1980, just as the band were reaching optimum creativity, the bells tolled for Bon Scott.

"It was a tragic thing, especially because I know that he had so much more to give. He was not at his peak," says Angus sombrely.

"At the time, Malcolm and myself were working on new tracks. We were in a rehearsal studio here in London and Bon was just about to start coming down and putting together lyrics with us.

"At the time we didn't know what to do. We thought that maybe nobody would want to listen anymore. The only thing I figured was, if it'd been myself or Malcolm or any or the other guys in the band, Bon would've probably kept going too, 'cos he was a bit of a battler, the same as we are."

AC/DC decided to continue and one time Geordie vocalist Brian Johnson was chosen to undertake the unenviable task of replacing Bon.

What was so appealing about Johnson?

"Uummmm . . . not his good looks," laughs Angus.

"It was a bit of a coincidence thing actually. Bon once mentioned when he was here, that he saw this band Geordie. He said, I saw this guy rolling around the stage, falling all over the place and screaming his heart out.

"Bon thought it was one of the best things he'd even seen. He found out later that Brian had appendicitis at the time!

"But Bon thought he was great, and Brian was one of the few people that he ever mentioned had a really good voice.

"When we decided that we were gonna go on, Mutt Lange told us that Brian was in town doing some sessions. Mutt always liked his voice too and suggested that Brian might be worth a listen. So we got together . . . He walked in the door, played a game of snooker, and that was it."

Now, eight years later, AC/DC have survived with Johnson, but not without their fair share of critical bludgeoning.

"I don't think we've ever been the critics' love," laughs Angus. "It's very difficult to believe anything you read. If somebody says something good about us, I dispute it.

"The audience were always the critics to me. If you make a record and your audience likes it, they buy it, and the same for your shows. If they didn't like it, I'm sure they wouldn't come.

"If a kid ever came up to me and said, I didn't like your show, that would break my heart. But, I mean, the Queen of England can get up and say, I think you stink . . . I couldn't care less.

"People always love us or hate us. I used to get a lot of girls come up and say, Listen, I hate your band, my boyfriend drives me nuts, wakes me up at four in the morning playing your stupid records. I've bought him headphones, but he won't use them . . . "

Johnson's first two albums, *Back In Black* and *For Those About To Rock*, were enormously commercially successful but, between '83 and '86, AC/DC started limping.

Perhaps it was merely a delayed reaction to Bon's death, but certainly reaction to Bon's death, but certainly an indication that Scott's input into AC/DC had been priceless.

Flick Of The Switch and *Fly On The Wall* were largely disappointing albums and this flagging vinyl bred fears that AC/DC were starting to lose their grip.

Angus sighs and draws hard on a cigarette.

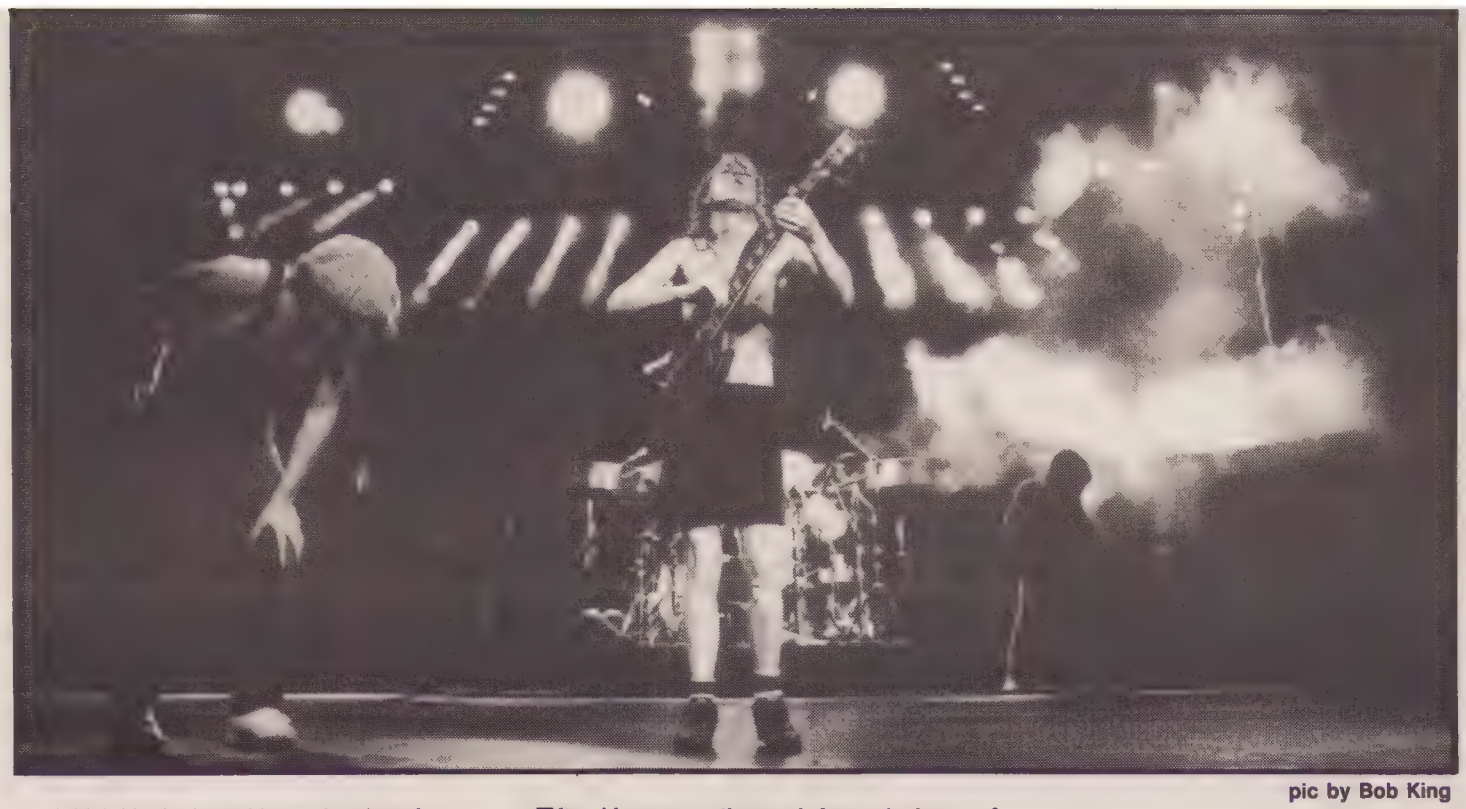
A distant sadness seems to come over him each time Bon's death crops up in conversation. Yet he answers obligingly, keeping his emotions carefully harnessed.

"We do play tracks from *Flick Of The Switch* and *Fly On The Wall* but if we do 'Whole Lotta Rosie,' no matter where we are, people are gonna go crazy. It's always the old songs, the songs from Bon's time that people come to hear."

Does it bother you that your newer material never seems to get such a rapturous reception?

"Nah. If we didn't play 'Let There Be Rock' and stuff, I'd be the first to complain," he admits.

Nevertheless, this year AC/DC released their most belligerent album for some time — *Blow Up Your Video*, produced by Harry Vanda and George Young (Angus and Malcolm's elder brother), and recorded at speed in the South Of France.



pic by Bob King

"I think it's the best thing we've done for a while because, for once, we ignored record company and producer's influences," offers Angus.

"It's great to just turn around and go, Excuse me, I'm just gonna play a bit of *rock* music here.

"For me, the other big album that I enjoyed doing that on was *Let There Be Rock*. I had a ball with that album, and the same with *Blow Up Your Video*."

In January '88, AC/DC released the first track from that session 'Heatseeker', and kicked off a mammoth world tour in Australia.

People were fighting in the streets around New Year when the tickets went on sale but, after all, it was their first homecoming jaunt for six years.

"I've got to admit, I was very nervous after not being back there for such a long time," says Angus.

"In Melbourne, we were just about to go on stage and up on the news flashed, *"Full scale security alert going on at the AC/DC show tonight . . .* 'I thought there was a war on!

"In Perth, when we started the tour, there were something like 56 arrests and that was just on the first night. There were more ont he next day. I think Sydney was alright, but there was a bit of trouble in Melbourne and in Adelaide, there was a riot during the show . . . but it was unavoidable," he smiles.

"Australia was the first place that appreciated us. Even when we first started, even if there were international acts out, the kids would still come and see us.

"But I think England is a bit like coming home for us too," he adds, "I think we have a very strong and loyal following here."

Why do you think AC/DC attract such diehard fanatics?

"I wish I knew," he laughs. "Maybe they identify with us in a way, 'cos we don't try to glamour up or come on looking like a bunch of stars.

"I think a lot of kids see from us that they can do it too."

After 14 years on the road, Angus insists that he still enjoys the lifestyle. "It's what you opt for I guess."

"Sometimes you get to thinking, What am I doing?" he confides. "But I'm quite good at perking myself up again.

"The only thing that ever really got on my nerves was hotels and airports but, apart from that, I was just happy to be able to go on playing."

And rock 'n' roll *still* hasn't given him earache.

"Rock music is what we do best, nice and loud and tough, I'm the first person to slap myself on the wrist if I start wandering into other things," he says.

"It's not as if we can't play other things. When we were doing clubs, we played anything. If they wanted 'Running Bear', they got it, but always the same way . . . loud."

So you've no plans to settle down with Mrs Young and make a few more schoolboys?

"Nah, couldn't do that, I'm still growing up myself," he retorts.

What do you think would've become of AC/DC if Bon had lived?

"Bon was great with his lyrical things. He could tell a story in his songs," says Angus. "Brian's voice is more of an instrument.

"If Bon had lived, I think we'd have had a few more great story-telling songs. Maybe things would've been a little different . . . I dunno.

"Even now we're still getting better. We're like a good and a bad wine. As we mature, we turn to vinegar," he smirks.

Fashion's grotesque millstone seems to have lumbered a full 180 degrees.

Suddenly AC/DC are in vogue and as ripe as Zeppelin for plagiarism. The renegades of last year's metalloid resurgence are quick to cite AC/DC's influence, and regurgitate their riffs whole.

How does it feel to be fashionable Angus?

"Disgusting!"

A very young Angus with AC/DC's first singer Bon Scott

"Bon once mentioned that he saw Geordie, 'I saw this guy rolling around the stage, falling all over the place and screaming his heart out' Bon thought it was one of the best things he'd ever seen. He found out later that Brian had appendicitis at the time!"

SCI-FI GUY

Just why did THOMAS DOLBY decide to call his new album "Aliens Ate My Buick" . . . when he doesn't even drive one. SASHA STOJANOVIC put it to him.

It's been seven years since Thomas Dolby first emerged with "She Blinded Me With Science", it's been three since his last record, a low profile collaboration with George Clinton called *The Cube Project*.

In the meantime, he's kept his head down scoring films, producing records for other people and making guest appearances on various records.

Dolby is most identified with the synth-pop British explosion yet he's guested on heavy rock albums like Foreigner's *4* and Def Leppard's *Pyromania*. In January '85 he appeared with Stevie Wonder and Herbie Hancock on the Grammys Live TV screening, and later that year backed David Bowie on Live Aid.

Although he still has a house in the Hammersmith district of London, home these days is Hollywood. His projects are there, and he's about to marry soapie actress Kathleen Beller of *Dynasty*. On a brief return to London to publicise his new album *Aliens Ate My Buick* and his band Lost Toy People, he seemed to look much different from his Mad Professor phase.

The glasses are gone, a beret sits cockily on his head and he's waring a hideous ill-fitting suit.

It seemed logical to start the conversation with why he decided to move over to Los Angeles.

"Because that is the place where everything is happening right now. The focus isn't on London or New York anymore, it is LA. I've moved there some 18 months ago, in January 1987. I think I need to be there right now.

"If the things shift as I expect them to, I might be back in England. The roads are open to me."

It's taken you a long time to have this LP released; was there any particular reason for it? Maybe your court case brought on by the Dobly Corp.?

"I've never subscribed to the theory that an album should be released every year. And that court case had nothing to do with it.

"It has finally been settled as I was ordered by a judge to promise that I'd never manufacture and market any noise-reduction equipment. I never intended to. It was stupid that they tried to stop me using the name, but I can understand it as Mr. Dobly himself wasn't really happy seeing my name on the films where there was also a sign of 'Dolby System'.

"Another thing is that he has a son, Thomas, 12 years of age who might be an actor one day."

It caused you no sleepless nights?

"It did concern me when I was getting down to a piano and I wasn't sure whether I was writing a song as a Dolby person, or a Thomas Robertson. But then, a song would come anyway."

Having worked with so many artists, whom would you rate the best?

"Nobody in particular as they all were different and everyone of them was an education. I did Joni Mitchell on *Dog Eat Dog*, and then I did couple of soundtracks . . . The one was the ill-fated *Howard The Duck* for which I composed songs for and trained four actresses to look like a rock'n'roll band.

"For a long time that movie was like a dirty word in Hollywood but bosses' kids started digging it and now it is cool to admit liking the movie. I wanted to work on it because it was supposed to be like a cartoon score but in the end they wanted John Williams type of score, big and epic."

You worked for Ken Russell on *Gothic*; was he as difficult to work with as his reputation would suggest?

"Not at all, he is so understanding of musicians and works the best with musicians on the whole project. I really had a lot of freedom and it was an enjoyable project. He knows so much about classical music that it frightens you."

Didn't you work with Quincy Jones as well?

"He was my supervisor on the score for *Fever Pitch.* He was great to work with as well."

You produced Prefab Sprout; how much of your input was in there?

"A little bit, I arrange the keyboards, and play different bits, that's all. I would like to be as prolific as Paddy McAloon, the guy writes so much that he could have an album every six months or so. His bed is supported by the stacks of songs, literally."

You do a bit of session work; do you enjoy it a lot?

"Yes, but people don't call me as often as I'd like them to. If I were interested in a project, I'd have to go after it."

Perhaps people are afraid of your reputation or the projected eccentricity. I have had that impression after talking to Belinda Carlisle on whose 'Heaven On Earth' album you played.

"I don't think . . . well I hope not because I just like working. Belinda, she came to the studio whilst I was working, with Diane Keaton who really is Annie Hall, and said hello, that was all. She was shy, I thought."

The title of your album is rather curious, to say the least!

"It all started from my misreading a poster whilst driving in LA. I thought I saw a band's name, The Lost Toy People, playing some place. I made a point of coming back the next day and looking at it, but it read 'Lost Toy Poddle'. The name stuck for the band. The same thing happened with the title; the headline ran *Aliens Serviced My Chevy.* A little re-adjustment later it became *Aliens Ate My Buick* . . . and, no, I don't drive a Buick!"

Did you approach making this album in a different way to your previous records?

"Very much so as there was a band, which wasn't the case before. I used to work on my own. I needed a band behind me as I didn't want to employ session musicians. There is complacency among the LA session players.

"So, I advertised in a local weekly paper *The Recycler* and got about 600 replies. I auditioned 90 and the cream of the crop are the people who are with me."

Before entering a studio you reportedly embarked on an unpublicised tour of the West Coast?

"True, we played a series of anonymous gigs to work the band out. We got to know each other as people as well as musicians which was of the utmost importance."

***Aliens Ate My Buick* shows two sides, at least, of your music: a funky, almost The Tubes-que, rhythm-anarchy on 'The Key To Her Ferrari' to more subtle, contemplative mood in 'Budapest By Blimp'. Most of it spiced with humour.**

"There are two sides to my character. There is nothing schizophrenic in it, they are just parts of myself. I didn't formulate this during the recordings but after, talking to journalists. Six tracks are my impressions of America but the last one, 'Budapest' is my look at Europe, my vision of it being engulfed by America.

"Amercians have that vision of nostalgia towards Europe, because of the history, culture and everything. They have an inferiority complex and Budapest takes an attitude which I don't like. It's of a colonial nature. It's the most cinematic track and I'd cast Joel Gray in the role of a tour guide."

MERCEDES LADDIES

Jerks in a Merc? Not quite, as Robbie Coates discovered about pretty boy duo BLUE MERCEDES

Blue Mercedes are just one of the new club-wise, fashion-smart, money-conscious manipulators of sound, to frantically hitch a ride on the UK dance music roller coaster.

Picked up by ex-Wham! manager, Simon Napier Bell, the two-man act have been well-groomed for success and it's far from a coincidence that the band passed through the studios of hitmakers Stock Aitken and Waterman on their way to pressing their debut elpee.

The London-based duo consists of singer David Titlow and multi-instrumentalist Duncan Miller.

Even the name points to pair's motivation, which is based upon the desire for fame and fortune. It's derived from lyric of one of their songs called "Money Is The Root Of All Love".

"When you cruise around,
Just like a son of Hades,
In your bullet-proof, button back
Blue Mercedes . . ."

The band's debut single "I Want Your Property" complied with the plan, by catapulting the band into the British and European charts.

Titlow and Miller met three years ago when Titlow was singing with a band called Duck You Sucker. Miller was auditioned as a session musician and they eventually agreed to form their own group together.

The band recently completed a promo tour of Australia, performing their songs to backing tapes in a number of nightclubs, along with making a number of TV appearance and doing interviews with radio and music press.

Juke caught up with the band's David Titlow in Melbourne . . .

You've been in Australia for a few days now, what's the reaction been like . . . have you found you're fairly well known?

"Well only in clubs, only on a club level really. The funny thing is that we actually stopped-off in New Zealand on the way and did a week there and we're like really well known there. Compared to this, we're like *megastars* there. So that was quite weird".

You're doing shows here, singing live to backing tapes, is that because it's simply more practical at this stage than taking a band on the road?

"At the moment, yeah. It's more economical obviously, but we actually do want to get a live group together and do it properly, 'cos we come from a live background. We've both been in bands that play live a lot and it's not something that we're scared of. We're not doing this because we daren't do proper gigs, it's just that at the moment it's a really good way of promoting the record".

Could you just briefly describe to me what the 'Latin Street Wolff' gang is?

"That was from a dream that Duncan had. He dreamt that he was in New York and he went past this building and there was this glass cabinet and inside it said 'Blue Mercedes Are The New Street Latin Wolff' and there was a picture of me in a green tuxedo or something . . . *really* weird and stupid dream. And he woke up and said 'I had this really brilliant dream' and I went 'oh yeah, what about?' and he told me about this Latin Street Wolff thing and I thought it sounded really interesting — like a real gang or something — so I said we were going to have to call one of our 12" mixes the 'Street Latin Wolff Mix'

"And what we've ended up doing is that we've made that name synonymous with the real 'cred' club mixes. So when you see 'Street Latin Wolff Mix' on the label, you know you're gonna be getting the underground mix, not the commercial one".

What do you miss most about home when you're out on tour?

"My girlfriend. Chrissie's quite a long way away at the moment. Gosh, it's 12,000 miles or something!"

I guess you're clocking-up some rather large phone bills . . .

"Yeah, I'm quite good at that, 'cos it's really easy to run a hundred dollar phone bill, so you have to really watch that".

Did you bring your skateboard on tour?

"No, I bought one".

Here?

"In Bondi and that was really good. I had one in England, but it wasn't really good. I wanted to buy one at Bondi Beach".

Have you had a chance to ride it yet?

"A bit, yeah. The thing is, we're going off to South East Asia next week and I don't want to lug it around, so I got the girl at the record company in Sydney to send it to my flat in London".

Is it true that you once had your shorts pulled off at a gig?

"Well *nearly*, the press in England juiced it up a bit. The thing is, when you get too close to the front of the stage, they're really quite easy to pull down. So I have to be a bit careful about that, but I don't actually wear those any more in England. I've gotta wear them in Japan, because they're really big on the shorts over there, for some bizarre reason, and I've got English writing on them and they love all that sort of stuff".

What will you buy with your first royalty cheque?

"That's a good question, I don't know actually . . . I really want a car".

What kind will you get?

"I'd really like a convertible Carmen Ghia. I want one of those really badly, 'cos they're so beautiful. It's my dream car actually, that or an XJ7 Cabriolet Jaguar — the brand new model, 'cos they're just *so* comfortable".

I read somewhere that Duncan wants to write a book about himself. What do *you* think would be an ideal title for his book?

"I don't know. I think it would be an expose . . . you know, the filth and the fury of the rock industry. I've actually written three children's books and illustrated them, but they never got published unfortunately, which I'm really annoyed about. But that's something I want to pursue."

If you wrote an autobiography, what would be the funniest story in it?

"I don't know. I suspect that we've got some worse ones coming up. I think it would be when we were doing this gig in America and this guy dressed as a giant salmon came and got on the stage with us. I know it's really funny, but like we told him to get lost and he wouldn't, so we pushed him over and still wouldn't go, so we just walked off in the middle of the gig and left him squirming around on the floor!"

What's the most outrageous thing you've ever seen on *Lifestyles Of The Rich And Famous*?

"I think it was this bowl of soup that cost five thousand dollars or something and it was Japanese and it was made from snake's urine! I'm not joking, it really was! It's unbelievable. It cost five thousand dollars a bowl and it's supposed to give you a long life".

What kind of music would you play at a party at your place?

"Madonna. Plenty of Madonna and lots of good dance music. I'll tell you what's really good actually and that's the White Label Illegal Mixes of the Bros singles. But yeah, I'm a really big Madonna fan. I think she's brilliant, especially her earlier stuff".

Have you had a chance to visit any of the clubs here yet?

"Not in Melbourne, it was fun in Sydney".

How do they compare with what's going down back in England?

"They're pretty similar actually. They're playing really current stuff and really I couldn't tell a lot of difference really. We went to some quite funny ones in Sydney . . . really mad DJs and stuff".

What about the fashions here. Do you find people dress more (or less) conservatively?

"I've met a lot of really well-dressed people, a lot of really trendy people who wouldn't look out of place in a really hip club in London. There seems to be a real mixture of cultures here, a lot of Greek kids and stuff in really brightly coloured clothes".

(At this point a record company girl brings in a big McDonalds bag and David opens it wide-eyed, grabbing a Big Mac. He starts munching . . .)

"I hope you don't mind . . . I'm pretty hungry".

Nah, that's OK. I take it your a bit of a McDonalds fan . . .

"Yeah I love it. I can't get enough of it. I've got a Big Mac fetish. *(munch, chew, chew,).* Back home I bought a thing called a McDonalds 'changeable', which is like a giant plastic french fry that chances into a robot! It's really brilliant."

What song by somebody else do you most wish you'd written?

"The Look Of Love".

FREE NELSON MANDELA!

The cream of popdom, an audience of 70,000 at London's Wembley Arena and an estimated billion people watching it on TV through 60 countries . . . that was the special concert to celebrate the 70th birthday of jailed black South African nationalist leader Nelson Mandela and demand his release after 24 years behind bars.

Part of the huge crowd which packed Wembley Arena for ten hours

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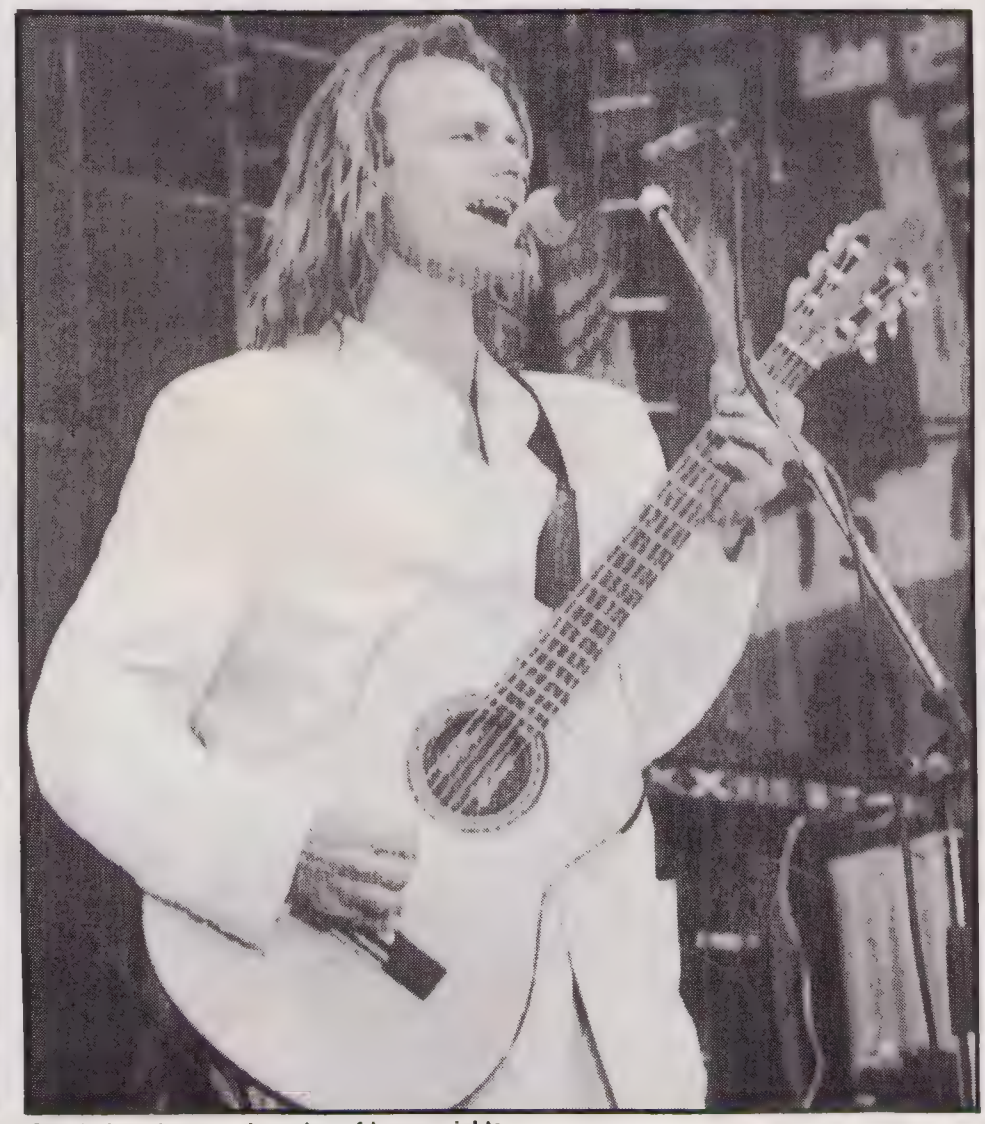
The enthusiastic crowd gets it on during Simple Minds' set



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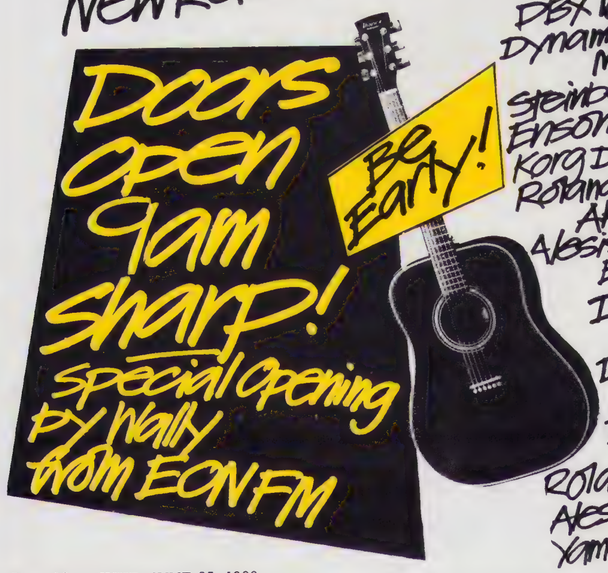

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REVIEWS...REVIEWS...REVIEWS

Rod gets re-energised

ROD STEWART
Out Of Order (WEA)

Like Paul McCartney, you can set your clock by Rod Stewart. Every couple of albums he comes up with an energetic stormer whereby everyone hails him as "a rock and roll perennial" and heartily forgives him for all the duff records he's inflicted on us.

Out Of Order has all the elements that'll bring Our Rod back to favour with the AM radio audience. Simply, what he's done is to plug his failing creativity into Power Station (to wit, Andy Taylor's dirty guitar, Tony Thompson's tough drums and Bernard Edwards' wonderfully funky basswork) and given his work a revitalised sound. Never mind that Rod is actually two years too late. The truth of the matter is that there is a huge audience who, wonder of wonders, still *believes* in Rod and wants him to succeed.

Me, the fact that I find there's something rather embarrassing about a 40-year-old still wobbling and shaking lyrically about young teenage blondes when he should have grown up by now, is probably my problem. Never mind that he's deluded himself into covering that fine old soul classic "Try A Little Tenderness" only to prove his voice has been too Hollywood-fied through the years to be convincing. The thing is, Rod believes it and hence so too will his audience.

Why is Rod Stewart still a survivor when he no longer can write songs of the sheer calibre of "Mandolin Winds", "Maggie May" and "The Killing Of George"? Simply, he's shrewd enough to keep his ears open to fresh blood. Andy Taylor's given him a good kick in the ass, and while *Out Of Order* clearly steals from Power Station, the rest of it is very much Rod's album, ranging from the archetypal melodic pop that radio loves to turn into chart monsters ("Lost In You" and "Forever Young") to dirty thumpers ("Dynamite") to Rod's inevitable I-wish-I-was-Mick-Jagger type Stones run-throughs to some funky-metal stuff ("Nobody Knows You When You're Down And Out" and "Crazy About Her") to the sort of dramatic epic Rod loves to wrap his tonsils around ("My Heart Can't Tell Me No"), written by Simon Climie of Climie Fisher, and which was recommended to him by Robert Palmer (another Power Station connection!). There are also two reflective medium pacers ("The Wild Horse" and "Forever Young") which remind me of his pre-Faces singer/songwriter era, and which he does more convincingly these days.

The playing is lovely throughout, and props up the flaws in Rod's voice. But what irks me is the way Rod tries it both ways — the way he tries to combine being a reflective loser AND an arrogant sexist brat — without realising it's hard to have your cake and eat it too.

— MARK CROMELIN

A-HA
Stay On These Roads (WEA)

Life is sad and so is Pal Waakstaar. Pal, writer or co-writer of all these songs, seems over-run by melancholy. His lyrics are about crying, going away and yearning, and even the happier songs seemriddled with resignation rather than out-and-out pop joy.

Like the first LP *Stay On These Roads* still emphasises the slow evening gloom of mid-period Japan. Contrast the way A-Ha's erstwhile rivals Duran Duran climbed out on the back of Japan's glammy dance side.

This pop is adult in its arrangements and production, and pretty seamless too. A bit of dancing ensues on 'Touchy' and a spot of soloing spoils things elsewhere, but most of 'Roads' is sinewy, modern stuff.

Morten's voice almost whispers through the title track, the travelling man about to vanish over the horizon, but the music uses rock pop technology with a smart, if not exactly jovial, certainty. Compared to this stuff, 'Take On Me' was Kylie Minogue. It's not the lightest music, but it works.

A-Ha sigh so much, considering they're the biggest pop group. Not for them the soul brotherliness of Wet Wet Wet or the I'm A Wham!ness of Bros. A-Ha, not so young and not so British, allow themselves few grins. Minor chords surround Morten's David Sylvian croon and the occasional lumps of force come from guitars, not drums.

A-Ha are followed by millions of young people, many of whom want to be their girlfriends and lovers. They can't, so can they be happy?

A-Ha know that life goes on and are thoroughly vexed by the prospect. They don't have Morrissey or Tennant's graveyard wit to see them through and they can't go for frothy disco fun, so can they be happy?

A James Bond theme? By *these people?*

— DAVID QUANTICK

THE PUSH
The Push
(Larrikin)

Splendidly unrushed, acousticly unpretentious and tunefully inspiring, The Push is everything you wish for in meditative folk music. From the wistful "Planet Earth" with its floating flute, to the skatty, designer-amateurishessof 'Roger F. Unk", and onto the highland air dance of "My My Hey Hey", this quartet from Paddington gives notice that trendiness and all its electronic layabout friends are out, and the gentle, thinking music with a rich gold-lode of melody is all the rage.

Predominantly an instrumental album, *The Push* can occasionally peddle at a spritely rate. Yet even in its first-gear mode, the objectives of zero noise pollution and clean, clear old-world arrangements are adhered. "Astarte" could well have been an Earl Klugh piece with its summer-sweet twangs whilst "The Plight Of Dirk Hartog" and "Kava Time" have that jazzy randomness that one associates with the like of Miles Davis.

Overall *The Push* is one of the most listenable, untiresome discs to come out this year. At the least it is a solid accessory to stress management therapy. More likely it will be a source of sheer acoustic bliss.

— ROBERT VELLA

VARIOUS ARTISTS
Running Rampant
(Rampant)

A superb collection of music from a record company that has set consistently high artistic standards. These twelve songs explore different areas of Rampant's roster. Everything here is very good; a lot is excellent and for such a diversity of sounds, the album sounds great played all the way through.

• The Wreckery

It's pointless to run through each track and slap catagories on the performers, as many of these artists don't sit comfortably with single descriptive tags. Bands like Blue Ruin, The Wreckery, and soloist Steve Lucas and David Chesworth, work through more styles than are represented here. *Running Rampant* fulfils the prime object of a sampler, in giving us an inroduction to each band that is a strong enough incentive to seek out other work by each artist. As an added bonus, this record has been assembled with enough care and attention to outlive its potential as a record company commercial and stand up as a disc in its own right.

Great for people who complain that the only good music comes from overseas; superb for radio (why doesn't mainstream play this stuff??!!); and perfect for my short attention span.

— STEPHEN ANDREW

THE MIRACLE LEGION
Glad (Rough Trade Import)

So they call it *'Glad'*. So, to give some semblance of being 'glad', the four members of the Legion, plus an elderly man and tiny terror, laugh and smile on the front cover like Moonies in the throes of post-prayer bliss. Hallelujah! What is it about American off-beat musos that they come on so happy? What's the matter with them? Bah.

The Miracle Legion have made two LPs for Rough Trade. This mini-LP (which is only out on import) is one side studio, one side live, originals being on the two LPs. One the latter, "a part of one of our best shows ever" according to Mark Mulcahy, Pere Ubu join in on 'Closer To The Wall'. I suppose it was fun at the time, but now it seems like an elephantine bluster through a fair to middling song.

The Miracles are far more impressive when they calm down a little, take their time, like good darts players, and they the come up with a long-faced, touching slow guitar picking version of John Cooper-Honey's' A Heart Disease Called Love'. This begins the studio side and is quite heartfelt. 'Butterflies', which opens up the live side, is similarily tender-hearted, though its sentiments are not as gloomy and its pace much brisker.

This suggests that the Miracle Legion have something to be 'glad' about. Well maybe the singer. Perhaps he's in love. And perhaps the guitarist isn't so 'glad', as his guitar solo intrusion on the following 'mr Mingo' (off 'Surprise, Surprise, Surprise') is as sensitive as a boot through plate glass. Grouch.

Perhaps he felt he had to make up for this when they went into the studio, as 'Hey, Lucky', which closes the studio side is by far the most impressive Legion letter from America. Saxes played as David Bowie, Roxy Music and the Stooges intended them to be played a slow mesh of guitar, a banging drum, a rhythm taken at half time, a glorious controlled noise.

So, *Glad'* all over? No, but quite pleasing all the same.

— ADRIAN TIERNEY-JONES

THE FLAMING LIPS
Oh My Gawd! ! !
(Restless)

Hippy-drippy-folksy-wolksy-trashy-crashing thrash. Whimsical psychedelic garage punk. The ghost of the living Syd Barrett drips off with some one day heroes through the acid hall-of-fame, kissing pretty flowers, playing with A-bombs and slow motion roly-polying down the irridescent green-green grass on the hill of nineteen sixty-eight.

Like the era it evokes, this record has some wonderful ideas. A great many of these ideas never get past the *'wow, man, isn't it beautiful'* stage. Depending on your state of mind this is either part of the humour and charm of this disc or a dreadful annoyance. If I listen to this after not sleeping for 48 hours it's hilarious. At that stage the self indulgent passages in songs like "One Million Billionth Of A Millisecond On A Sunday Morning" don't phase me either! Titles like this and lines like: *Early in the morning/ Just before the dawn/ I turn my T.V. on/ And watch the fuzz . . .* should give you some idea as to what to expect.

If you seriously want to revisit an era two decades old, go back to the real stuff recorded at the time. The outpouring was amazing in quantity and richness. *Oh My Gawd! ! !* is like reconstituted fruit juice. All the right ingredients are there in their correct amounts but it's still not the same as the real thing. This is not for the purists but is a must for any fan of Neil from the Young Ones. E.g: *"Sometimes I think this has all been a dream/ But I wake up to find it's now what it seems".*

The shiny, surrealedelic, mega-colour, Dali's breakfast of a cover should give you fair warning as to the musical styles attempted here. Donovan guitar and vocals become a Husker Du rehearsal via snatches of classical music and freaky backward collages. The last sounds on this disc are those of a piano being axed to death.

The guitars are primitive, the singer can't hold much of a tune and the drummer would do well to learn a new fill (or play his present one in time) for the next album. All the same, "Everything's Explodin' ", "Ode to C.C." and "Can't Stop The Spring" are great fun. My copy is clear vinyl. When the light is on the right angle the grooves of side two shine through the groves of side one and the spinning disc sort of pulsates like a giant, out-of-phase jelly fish. It is the perfect visual accompaniment to this record.

— STEPHEN ANDREW

SWAMPTRASH
Makes No Never Mind
(DDT import)

This record flies. Never mind the name of the band, which evokes images of a hackneyed psychobilly outfit. This Scottish band has its heart well and truly in USA's banjo driven hinterland hills. Let me put it this way: any band that covers Scruggs' "Foggy Mountain Breakdown" and Cash's "Ring Of Fire" and makes them sound fantastic again has got to be both half crazed and good.

The remaining tracks are self written by the whole band, careering around the dust tracks like *Dukes Of Hazzard* never could. From the great hoe-down opener "Square Ass Sheriffs" through to the strange finisher "The Swimmer", there's so much good time God-fearing devil's music here that it's a shock to the system.

It's the banjos that do it — racing string snapping and picking from Doc (electric) and Billy Joe (acoustic), moving so fast it takes a few plays to get used to it. Add to this a great moaning fiddle from Cal, chiming mandolins from Dexter and a steady strum of a guitar from Coolhand Luke, and all you need is the final star of the show, Elmore James, who can snap a snaredrum so fast and hard it hurts.

This is a great album, fresh, reminiscent of the old Flying Burrito Brothers. If you've been listening to Scottish acts like We Free Fings and Cajun Aces, you'll definitely want this.

— BOB FLYNN

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All the world's a Stooge

VARIOUS ARTISTS
Hard To Beat (An Australian Compilation)
(Au-Go-Go)

"I'm a streetwalking cheetah with a heartful of napalm
I'm the runaway son of a nuclear apeman
I'm the world's forgotten boy
The one who searches to destroy."

'Search And Destroy' (Iggy Pop and James Williamson). Iggy Stooge knew how to play it real cool, real bored or real manic if he wanted. Iggy was the original rock and roll animal. Part hellhound, part banshee, the logical successor to Jim Morrison, Iggy would come out on all fours howling like a dog or heave his tawny body over chards of glass. Around him fellow Stooges Ron Asheton and James Williamson would crank up their guitar amps, and unleash sheets of sonic white noise.

Iggy sang songs about boredom, desolation, raw anger, degredation-as-pleasure and the like, and between 1969 and 1973 The Stooges created three albums of brutal rock and roll that remain undisputed classics (*The Stooges*, *Funhouse*, and *Raw Power*). When the intake of illegal substances and the general depravity going on got too much, The Stooges hit the skids and finally self-destructed sometime around 1974. (The Stooges' last stand was captured so graphically on the legendary *Metallic K.O.* album).

Iggy checked into a psychiatric hospital to try and straighten out, and generally laid low in L.A. until 1976. Then after being rescued by his friend David Bowie, who bundled the man back into the studios, Iggy bounced back in 1977 with two excellent albums, *The Idiot* and *Lust For Life*. Iggy is active to this very day, fitter and richer than ever (Top 40 hit singles no less), but it's for his pioneering work with The Stooges that he will be remembered.

You see, The Stooges were one of rock's truly great bands. In America The Ramones, DMZ and The Dictators knew that (The Dictators did 'Search And Destroy'); in England The Sex Pistols, The Clash and The Damned knew that (The Pistols did 'No Fun'); and here in Australia Radio Birdman, The Birthday Party, The Hitmen and a hundred other bands besides knew that too (Birdman did 'TV Eye' and dedicated *Radios Appear* to The Stooges on the back cover).

So with virtually every guitar band that has emerged in Australia since 1976 owing a debt to Iggy and The Stooges, it seems entirely natural that someone should put together a tribute album. Yet this is a tribute album with a difference. In fact *Hard To Beat* goes beyond mere tribute. Here we have 21 Stooges' interpretations that range from the awesome to the down-right dirty, gonzoid and schizophrenic.

• Asylum

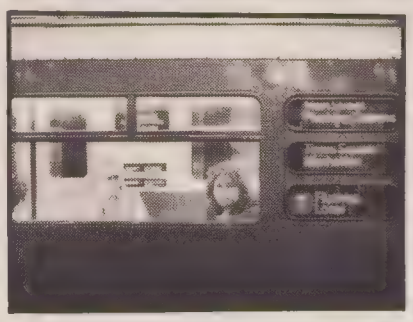
This is rock and roll played right on the edge, just as The Stooges knew it should be. And, so it seems, does every one of the 21 bands featured here. For not only is this a soundtrack to the depravity and hallowed nature of The Stooges' very existence, it's an essential document of the rock and roll frenzy inherent in our own breed of uncompromising bands. The Stooges may have acted as role models in this instance, but it's with this in mind that these musicians have taken the ball and run with it on their own terms.

Whether it's the full-throttle rampage of **Thrust** on 'Your Pretty Face Is Going To Hell', **Asylum** on 'TV Eye', the **Hard-Ons** on '1970', and **The Plunderers** on 'No Fun', or the hammer-down intensity of **Exploding White Mice** on 'Down On The Street', **No Man's Land** on 'Penetration', **Johnny Kannis** on 'Kill City', **The Psychotic Turnbuckles** on '1969' and **N.R.G.** on the unbelievably dirty 'I Wanna Be Your Dog', there's absolutely no escape from the nightmare world on offer.

Yet that's not all: wait till you hear **Harem Scarem's** magnificent reading of 'Open Up And Bleed', **Magnolia Strip's** blistering, acid-crazed vision on 'Dirt', and **Feedtime's** bleak and chilling reinterpretation of 'Anne'.

There are some who may question the need to put out such an album. They may see little point when The Stooges' albums are all still readily available. The point is that after close on 20 years The Stooges are *still* relevant. The point is that the 21 Australian bands to be heard on this album *are* relevant. The point is that the combination of the two factors goes a long way in creating some of the most remarkable rock and roll to be heard anywhere.

— IAN McFARLANE



THE SAINTS
Casablanca (Mushroom)
A Little Madness To Be Free
All Fools Day
(Mushroom)

Listening to six sides of old Saints material was hard work, that provided many rewards. It was a back-catalogue that I'd been meaning to explore and when Mushroom re-released these three LPs, I scooped them up. The first thing I noticed was in relation to their latest album *Prodigal Son*. I reviewed it a few weeks ago and said that it was a good album, badly wounded by poor and lifeless playing. The Saints of these three albums play with a spirit that is lacking on the new disc.

When I mention The Saints I am really talking of Chris Bailey and *the sounds he hears in his head*. "The Saints" is a label used by whoever is playing on each album. Listening to these three, it became clear the enormous effect Bailey has on this music.

None of these three records stand as perfect musical statements. There are moments of self-indulgence and flab (e.g. the ridiculous "The Beginning Of The Tomato Party) on all discs *but* these annoying moments are outnumbered and outshone by the many magnificent moments here. 1984's *A Little Madness* comes out just ahead of *All Fools Day* in this department. The glorious moments of "Ghost Ships", "Down The Drain", "Photograph", "Angel", (from *Madness*), "Casablanca", "Follow The Leader", "Rescue" (from *Casablance*), "Just Like Fire Wood", "Celtic Ballad", and "Big Hits" (from *All Fools Day*) would make an unbelievable compilation and *the* disc Bailey should take overseas with him next time he goes.

All three albums are well worth listening to. The high quality of much of this makes me wonder why The Saints have not made a bigger impression (on a wider scale) than they have to date. So ignore the atrociously cheap cover art work and get into the real stuff inside. Recent history, well worth exploring.

STEPHEN ANDREW

AFRIKA BAMBAATAA AND FAMILY
The Light (EMI)

Afrika Bambaataa has more friends than anyone else ever. Boy George, UB40, Nona Hendryx, George Clinton, Mal Cab, Sly and Robbie, Yellowman . . . had Max Headroom and George Best turned up, surprise would not have been in order. Points are due to the masterpiece of organisation that *The Light* must be; it's not even a charity record.

Bambaataa has managed to get most of these people to bend to his curious will and curious hybrids abound. Yellowman and George Clinton together. Why not? Stephen Mallinder on a party tune? There you go. On occasion, Bam lets people caricature themselves; like, does the world need another duff Boy George ballad? ('Something He Can Feel'). At other times, he is liberating as the glorious 'Reckless' bears witness. You'll believe UB40 can go to discos!

There are lulls. Afrika insists on lecturing us without drums on the possible end of the world. This involves the Sumerians, among others, and is very irritating. Similarly the ballad and 'All I Want' (the latter despite Jaki Graham's admirable enthusiasm) are most formulaic. However, the variety of artists and producers has been blended with unearthly skill to produce a record that appears to have been made by less than 40 people, and made well too.

The best thing here is still 'Reckless', but almost superior moments abound and you get a very long 12" single with the album which you can dance to. Next time. However, no Sumerians, please.

— DAVID QUANTICK

GUANA BATZ
Rough Edges (ID Import)

Available on CD? How many Guana Batz fans own CD players? I would be intrigued to see the sales figures in two months' time for these unlikely commodities.

The Batz are accomplished musicians, it has to be said — the guitar work is exemplary, particularly on 'Open Your Mouth'. Words like *spies, candillac* and *streetwise,* are used liberally, predating the James Taylor Quartet era.

But the JTQ's world is much more fun. You can throw each other around to the Batz, sure, but the music itself is chained to the R'n'B kitchen sink. It's strictly for connoisseurs of the genre.

Share drum overload and gruff voices begin to grate after a while. It's always been very masculine to *growl* (of course) and the Batz have had the good sense to employ a dog called Mutley as a backing vocalist. In the sleeve pic he's wearing headphones, which prompts me to sugest it's the same dog that appears on Morrissey's records these days, only a more contemporary snapshot.

Anyway, I'm certain that Mutley sings lead vocals on their version of 'One Night' *Whoo-wahn* night wid choo . . ", y'know, old Elv song).

Ruff indeed.

— DAVID GILES

VARIOUS ARTISTS
The Great Glam Rock Explosion
(Biff Import)

Some of my friends remember the moon landing, others can remember their third or fourth birthdays. My earliest memory is asking "Dad, what's a metal guru?"

Glam-Rock is something of a misnomer, you see. It was just pop music. By that stage, the word 'Rock" had meant serious music by serious players, to be played on eight-tracks and quad systems. But glam belonged to teenyboppers and pre-teens who'd play their records half a dozen times, then use them as frisbees or trade them for something new. Flashy and disposable, the original meaning of pop music.

"Serious" rock fans of course hated glam (the way they hated The Monkees or the Rollers or Gary Numan, who habitually return to favour). Of these there were a couple who made it to both Rock and Glam audiences. People like David Bowie whose "Rebel Rebel" and other glittery stomps have proven to be his most durable moments, Marc Bolan and Steve Harley of Cockney Rebel who never seemed sure of himself which camp (sic) he fell into. Harley is represented here by "Judy Teen", a song notable for his excruciating cockney rebel accent — *"sh'mide us happay!"*

But the real heroes are the out and out pop tops, whom no one but Ian Meldrum and *Countdown* had the nerve to play here in Australia. For all his sins, Meldrum understands pop to a tee, and embraces it with a total lack of cool (bless him). There was Mud, Barry, Blue, Wizzard (beautiful) and . . . hey, The Glitter band! "Angel Face" is a masterpiece of moronic drumming, neanderthal chats and pre-pubescent lyrics. Their pop genius will be acknowledged one day.

The ommissions leave plenty for Vol 2. Suzi Quatro is represented here by "Devil Gate Drive" but it's not a patch on "48 Crash" or "Glycerine Queen". Where are Sweet? Hasn't Alvin Stardust got a case for claiming "Red Dress' as the best single of the '70s? Let's not wait for Vol 2, let's hope like hell for Vol 15.

— BOB STANLEY

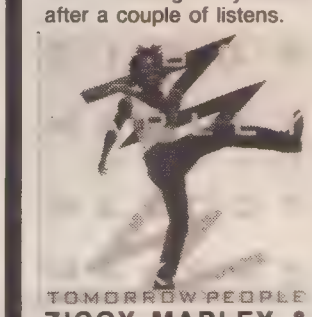
SINGLES

EDITED BY MARA SMARRELLI

MICHAEL JACKSON
'Dirty Diana' (Epic)
Typically, this is another winner from the Jackson collection. Featuring Steve Stevens on guitar and hair, the song's formula gives it a mood and build. The chorus is the best bit though.

THE KANE GANG
'Don't Look Any Further' (PolyGram)
A surypy smooth percussive offering from this Brit soul/funk outfit — can see this one getting commercial airplay. B-side features a shorter version of the same song and a rather yawnful third track. Compared to their earlier singles, this one isn't anything special.

LOVE GONE WRONG
'World Upside Down' (Mighty Boy)
From their urban & western album *Always The Bridegroom* comes this single from the talented, and still sinfully overlooked, John Kennedy & Co. The different treatment on this new single gives the song a little more driving power than the version on the album. A bright breezy tune you'll find humming to yourself after a couple of listens.



ZIGGY MARLEY & THE MELODY MAKERS
'Tomorrow People' (Virgin)
This guy is already being raved about. Not surprisingly 'Tomorrow People' is very much in Bob's vein. Talking Heads' Tina Weymouth was recruited as co-producer. Vocally and musically there's not much to dislike on this one.

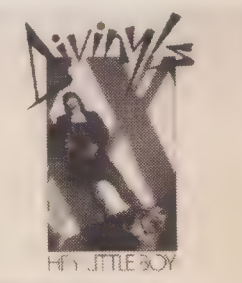
BROS
'Drop The Boys' (CBS)
These 3 lads from the UK — with 'looks', clothes, earrings and big dance floor beats — have already won themselves mass exposure in this country. You'd think *The Factory* on the ABC had no other clips to play! Not bad really. And is that Bros doing a Michael Jackson on the b-side or what?!

LUXURIA
'Redneck' (Mighty Boy)
Features Howard Devoto from the now defunct Magazine. And just like Magazine, this new 7" is brilliant. It brings in several different tempos and clever instrumentation, making it a little fuller and refined from Devoto's Magazine days. Haven't stopped playing it yet. Spend your money on this one.

CHOIRBOYS
'Struggle Town' (Mushroom)
Yawn material here. Average pub rock'n'roll by middle-aged long hairs — we've heard it all before. Still, mainstream folk like this sort of thing. B-side features a song recorded live at the Melbourne Music Show earlier this year.

HUGH CORNWELL
'Another Kind Of Love' (Virgin)
Cornwell from The Stranglers has gone out and produced his own single here. Different to Stranglers' material, took a couple of listens to know where it was coming from. Incessant chorus of wails, drum machine, and keyboards provides the background but the overall sound is too busy and untidy to give the song any hook.

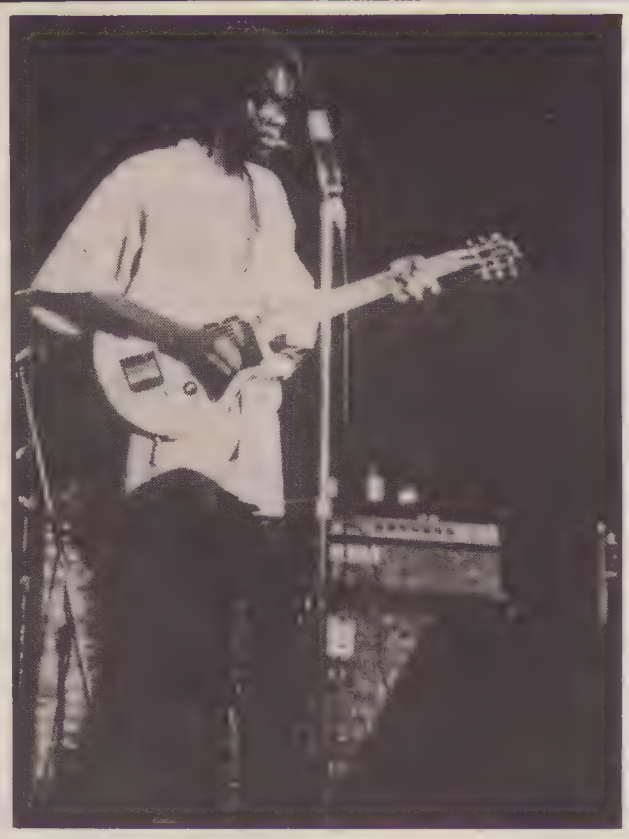
TIBET
'Reasons' (Tibet)
Look, I try to be fair but this Melbourne band just sounds like Real Life/or a poor man's Pseudo Echo with a guitar solo. I think it's the vocals and synthesizer that rubbed me up the wrong way. Maybe in time they'll improve. As a dance floor number, the b-side was a bit of an improvement.



DIVINYLS
'Hey Little Boy' (Chrysallis)
There're only a handful of female vocalists I like, and Christina Amphlett is one of 'em. Lots of snarls, groans and inhaling going on on this cover version of the old Syndicate of Sound song. But I think I prefer their previous 'Back To The Wall' single. B-side features an instrumental of 'Para-dice' from their 'What A Life ' album.

THE COMMUNARDS
'For A Friend' (PolyGram)
This 7" makes previous Communards records sound like they were sung by a baritone. More high-pitched squeals on this slow paced piano panorama. Lots of sax and romance about it too. Makes a change from all the hip-hop/programmed stuff that's around at the moment.

THE WHIPPER SNAPPERS
'You Never Look' (Green Fez)
Another bright guitar pop number from this newly established Citadel Records offshoot. A band from Sydney featuring two female vocalists. Said to be influenced by American bands of the 60s, Hoodoo Gurus, Marc Bolan and Abba. This debut release comes on green-slime vinyl too.



A blast of reggae!

VARIOUS ARTISTS
20 Reggae Classics Volume 3 (Trojan import)
KEITH HUDSON AND FRIENDS
Studio Kinda Cloudy (Trojan import)
BLOW MR HORNSMAN
Instrumental Reggae 1968-1975 (Trojan import)

Another batch of welcome re-issues from the (hopefully) bottomless vaults at Trojan. The most populist being the *20 Reggae Classics Volume 3.* including Ken Boothe's version of 'Everything I Own' which provided the blue-print for Boy George's hit (it's not actually the original which was actually by dreaded MOR act Bread).

A bit late for the cash in (rather endearingly so) but worth the wait. Ah, that guitar sound, that drift of brass, and a vocal that's an exemplary case of the truly gifted reggae singer's ability to cut through the kitsch and unearth the song underneath.

Good also to hear **Delroy Wilson's** 'Better Must Come', rescued from the rare *Tighten Up Vol. 5,* **Big Youth's** manic 'Hit The Road Jack', **Bob Marley & The Wailers** on superb form, as they usually were with Lee Perry at the controls, on 'Mr Brown' and the real **Peter Tosh** on 'Them A Fe Get A Beating', not to mention **Al Brown's** killer version of Al Green's 'Here I Am Baby'.

Ken Boothe pops up again as vocalist on the first hit for producer **Keith Hudson,** one of the third generation of reggae producers who rode the beat from the tail end of rocksteady through to the dub-heavy seventies.

Boothe's 'Old Fashioned Way' opens the Keith Hudson & Friends collection followed swiftly by two versions, the second of which, by **U-Roy** gives it the tremendously evocative title 'Studio Kinda Cloudy', which sums up the atmosphere of wayward creativity Hudson was capable of creating in the studio.

Amongst other gems included here are **Horace Andy's** smouldering 'Don't Think About Me', again with attendant versions, and Alton Ellis' triumphantly eccentric 'Big Bad Boy'. Now that the 'studio as instrument' approach seems to be heading for a sterile period you could do worse then turn back to these tracks.

And as is the way in this linking business, **Keith Hudson's** 'True True To My Heart' provides the basis for **Zap Pow's** 'Broken Contract', just one of the killers on *Blow Mr Hornsman. Instrumental Reggae 1968-1975.*

Also appearing like a ghost from a preceeding review is the instrumental version of the Al Brown track from *20 Classics.*

Of course as any reggae fan knows these aren't just backing tracks but total re-creations, bursting with their own vitality, where the recognition of the tune or the rhythm is just part of the fun.

This is the collection that will have collectors excited, featuring such rarities as The Hippy Boys wild and mournful (that only sounds like a contradiction to those unfamiliar with this material) 'Death Rides'.

But there's plenty here to tempt the newcomer too — a classic slice of boss tenor man **Roland Alphonso** with **Lee Perry's Upsetters** and some peak period **Augustus Pablo** to name but two. Indispensable stuff, the lot.

— JOHN MUNRO

ROCKY HILL
Rocky Hill
(Virgin)

Rocky is the elder brother to ZZ Top's Dusty Hill, and leans on the best Texan tradition that flavoured ZZ's earlier recordings. A few of the songs, "HPD" in particular wouldn't sound at all out of place on *Tres Hombres* or *Rio Grande Mud.*

Rocky's love for hardcore blues — its honest, old fashioned and good time — is what eventually came between the Hill brothers in the late '60s when Dusty and drummer Frank Beard quit Rocky's American Blues trio and went off to form ZZ Top. That considered, it seems a little at odds with Rocky's reputation, that this debut LP dips into cut and dried one-man slow blues only once, on the dewy eyed "Mississipi Delta Blues". He prefers on the whole to mix horns and female vocals into a patchwork of uptempo blues and boogie grooves. A gear down from the party stuff like "New York Turna ound" and "Hoodoo Eyes" is the more subtle and relaxed "Sam Bass" which makes the most of Rocky's grizzled and mellow vocal and guitar.

— PAUL ELLIOTT

LA GUNS
La Guns
(PolyGram)

LA Guns come from the Los Angeles mix of glam'n'trash, where attitude and riffs come a mixture of NY Dolls, Stones, Ramones and Aerosmith. A great idea on paper, but too many have wimped out from delivering.

LA Guns have some pedigree about them, however. They were formed by Phil Lewis (of glam metal Girl From Britain) who travelled to LA and put the band together with Tracii Guns, former guitarist with Guns'n'Roses.

They both have similar attitudes and backgrounds. They're both street tough, scarred and survivors. That feel permeates the riffs: red-eyed, flashy and often arrogant. The LP falls down because there's very little good songs here, although their cover of the old Girl standard "Hollywood Tease" is well done. "Electric Gypsy" accentuates their debt to the Dolls while Aerosmith fans will no doubt love "Down In The City". There's nothing new here but those with a taste for raspy rock with heat and dust will give it a spin.

— SIMON MAYNARD

ROY HARPER
Descendants Of Smith
(EMC)

He's a moody bastard, Roy Harper is. It's amazing how at 47 he's still got his professional chip on his shoulder, how his sense of what's right and wrong is still as intense as ever.

Descendants Of Smith show how lyrically and musically he's kept up-to-date. "Garden Of Uranium" tackles nuclear waste, while "Same Shoes" scoffs the star-making system, and how young fans are cajoled into imitating "heroes" who've got too many weaknesses and hang-ups to ever be held up as role models for others. He makes a specific reference to Marilyn Monroe, — *"those nervous laughs in photographs/captured loneliness for good".*

Harper is very much an acquired taste. Listening to his music is a bleak experience. His self consciously diffuse poetry and tuneless backing can be just as exhilaratingly eye-opening as it is embarassing, depending on which side of the fence you stand. But it's good that he's still around: as Led Zeppelin sang in tribute to him on one of their earlier albums, hats off to Harper.

— ELLIOTT NUGENT

THE-ISTS
Rose
(Greasy Pop)

Out of Adelaide comes more great pop, even if the band has long broken up. Never getting too much publicity, The-Ists were a trio who came together to sing Allan Robin's songs. They were lovely power pop numbers, revelling in the days when pop meant to move your soul, get you excited, when it wasn't meant to be self conscious because too many pseudo-intellectuals insisted on analysing it.

This six-track mini LP exhibits the clever wordplay and flowing ethereal charms, including "There Is A Light That Shines", "Reason Or Rhyme" and "Nobody Likes My Kind". The music sometimes suffers because it flits off on all kinds of tangents but what's predominant is their sense of joy and innocence and an almost uncanny lack of cynicism . . . very rare in the '80s.

— JON FORSYTHE

JON ANDERSON
In The City Of Angels
(CBS)

The lead singer of Yes, Jon Anderson's instrument in his voice, which has only matured and improved in tone with age. He is a counter-tenor who often slips into the falsetto mode and his music is designed for everyone and not one particular market — that is to say it is inoffensive, mellow, extremely melodic and, in addition, harmonic. It takes as much from classical music as it does rock. But where Anderson differs from someone such as Lionel Ritchie is that he imparts far more feeling through his aforementioned instrument. Ritchie sounds like he is trying to really feel it, but nonetheless fails, whereas Anderson gives the real thing.

The difference between *In The City Of Angels* and any Yes album is that Anderson skips away from the theatrics and drama Yes employs, sometimes in excess, and presents a more modern sound. Yes sometimes writes for itself and those of the 70s who got right into the pomp and ceremony at the time, and still do in attempt to relive the past to a certain extent, whereas Anderson seemingly writes for the charts and those who love the guy's voice but can't be bothered with Yes' pageantry. To his credit, Anderson plays around with differing styles, attempting some dance-type fare for a couple of songs, then getting into a ballad thing and maybe something remotely black. That is not to say this album is terribly adventurous. As I mentioned before, it's not, it's meant to be broadly based. In this sense it works.

In The City Of Angels is good afternoon music.

— SCOTT HOWLETT

WIN: NEW CHURCH DOUBLE LP AND VIDEOS:

For eight years, Australia's Church have been gracing vinyl with their unique, textural music and the distinctive voice and lyrics of frontman Steve Kilby.

Many of their songs hold special memories of times and places . . . songs like "Unguarded Moment", "Almost With You" and "Tantalized" first come to mind, because of their radio acceptance and varying levels of chart success. But there's another side of the Church, which often is as close as the other side of the single! For this reason, EMI have just released a retrospective, featuring hits and rarely heard releases (and B-sides) which span the band's eight year recording career.

The double LP set, called *The Church — Hindsight 1980-1987,* features 24 songs, which take you on a journey through the band's musical changes and approach. It is a quality package, featuring the lyrics for all songs (even on the double cassette version!!), plus some liner notes from Steve Kilby, about each song.

The track listing for the LP is: *Side One* — "Unguarded Moment", "In A Heartbeat", "Too Fast For You", "Tear It All Away", "Sisters", "Is This Where You Live". *Side Two* — "Almost With You", "Fraulein", "You've Got To Go", "The Golden Dawn", "Life Speeds Up", "When You Were Mine". *Side Three* — "Electric Lash", "The Night Is Very Soft", "Autumn Soon", "It's No Reason", "Someone Special", "A Month Of Sundays". *Side Four* — "Shadow Cabinet", "As You Will", "Myrrh", "The View", "Trance Ending", "Tantalized".

A new Church video has also been released. The self-titled vid features 55 minutes of Church music clips including "Tantalized", "Already Yesterday", "Unguarded Moment", "Bel Air", "Too Fast For You", "Tear It All Away", "You Took", "Almost With You", "Different Man", "Fly", "It's No Reason", "Electric Lash" and "Constant In Opal".

To mark the release of the LP and video, *Juke,* in conjunction with EMI Records, is offering you the chance to win one of 12 Church packs. Each pack contains a copy of the double LP and a copy of the video.

To be in the running, just write and tell us the name of the Church's latest LP, which featured the single "Under The Milky Way".

Write your answer, along with your name and address, on the back of an envelope and send it too:

CHURCH COMPETITION
Juke Magazine
Box 628E
Melbourne, Vic 3001

VIDEOS...VIDEOS...

A Night On The Town

Starring: Elisabeth Shue, Keith Coogan, Maia Brewton, Anthony Rapp (Touchstone Home Video).

Acclaimed screenwriter Chris Columbus has turned his talents to directing in the teen comedy *A Night On The Town,* an adventure/comedy about a babysitter who's down on her luck in more ways than one.

Elisabeth Shue *(Karate Kid)* plays Chris Parker, a girl with only one thing on her mind, tonight's date with the local hunk. But things turn sour when hunk arrives with the bad news that he has to look after his little sister.

Well, what's a girl to do when she's revved up for a night out in her best threads and full war paint? Babysit of course! Armed with the tools of the trade: fashion mags, phone book, whip and chair, she settles back for a quiet night with the Anderson kids when a call from distressed best friend Brenda breaks the peace. It seems Brenda has had enough of home life and has run away — to the bus station where danger lurks in every corner.

Abandoning the security of suburbia, Chris and co set out on a rescue mission that's doomed from start to finish.

Originally released in the United States as *Adventures In Babysitting,* the title was changed to the nondescript *A Night On The Town* for Australian release where it enjoyed moderate success.

In the States, however, the film made over three million dollars in its opening week, outgrossing *Children Of A Lesser God* and the new cult movie *The Lost Boys.* No sign language or vampires here though, just good clean fun as the bayfaced foursome go from frying pan to fire when car trouble puts them in the hands of some of Chicago's more colorful characters.

A Night On The Town is a fast-paced, funny film, in the style of *Ferris Bueller's Day Off,* with more action, more laughs, and a great cast including Elisabeth Shue who is one out of the box *(Shue box).* She has qualities that guarantee her a big future.

— DEBRA NICHOLDS

• **A scene from *A Night On The Town***

Shattered Innocence

Starring; Melinda Dillon, Jonna Lee, Dennis Howard, Nadine Van Der Velde (CBS-Fox)

Many 18-year-olds dream of fame and glamour. Unfortunately, there are few that reach the top, and if they do, manage to get there unscathed.

Based on a true story, *Shattered Innocence* focuses on Pauline who leaves her home town of Kansas to seek stardom in California. She becomes a prisoner in the seedy world of porno films and drug dealers, which sadly ends in tragedy.

It's quite obvious from the beginning that Pauline doesn't have a hope. She doesn't cope at all well with even the day-to-day dramas and would trust Jack The Ripper if he smiled sweetly at her.

Reality wasn't her forte and it was only a question of time before she escaped from it full time. It was for this reason I found this film totally frustrating.

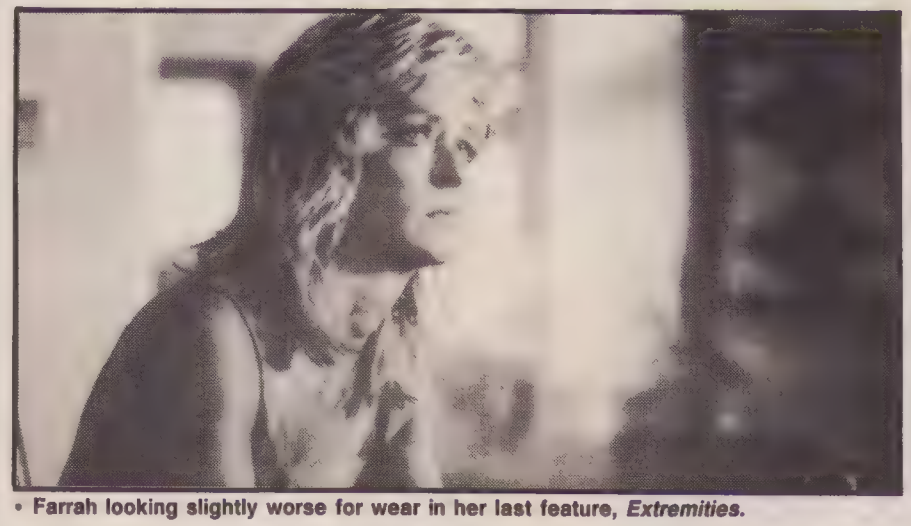
Pauline's character was incredibly shallow. Only brief glimpses of her personality are seen, so no bond could be created between her and the audience. I lay the blame on the script, which is second-rate telemovie standard. It is melodramatic, but at no time are you moved.

This is definitely not a film to hire if you feel like light escapism. There's no happy ending here, just a depressing reminder of what happens in the real world.

— DEBRA NICHOLDS

FILMS...FILMS...FI

Sweet role for Farrah



• **Farrah looking slightly worse for wear in her last feature, *Extremities.***

Farrah Fawcett has landed the lead role in a new movie based on the life of 1950s stripper Candy Barr.

The film, to be called simply *Candy Barr*, will start filming next January on a budget of $8 million.

To be made by Atlantic Entertainment, Candy Barr features a script by George Axelrod, who wrote *Bus Stop* (starring Marilyn Monroe) and *The Manchurian Candidate*, starring Frank Sinatra.

The company will start production in September on a film called *Dogfight*, about a 1963 Marine recruit on his way to Vietnam, who falls in love with a plain girl.

★ ★ ★

Harvey Fierstein will be joined by Matthew Broderick and Anne Bancroft in the film version of his Tony-award winning play, *Torch Song Trilogy.*

Fierstein will reprise his role of Arnold, the working female impersonator in search of a loving, stable relationship, with Broderick playing his homosexual model lover who's killed after being attacked by an anti-gay gang.

Brian Kerwin will play the bisexual lover he loses to a woman and then is ultimately reunited with. Anne Bancroft will play Fierstein's mother.

Both Broderick and Kerwin have appeared in stage versions. Broderick was seen in another role as Fierstein's adopted son in the original off-Broadway production, while Kerwin played in the Los Angeles and San Francisco stage productions.

The film version of ***Torch Song Trilogy*** will be executively produced by Fierstein's brother, Ron, while Paul Bogart (*Summer Of '42*) directs.

The film will be shot in New Jersey and Los Angeles, with most interiors filmed in Soho in Manhattan, where Feirstein's character lives and works.

★ ★ ★

Actor Kevin Costner will star in, and executively produce, a new film for Columbia Pictures called *Revenge*.

The film, based on a script by the late John Huston, is a thriller about an ex-Navy pilot involved with the estranged wife of a Mexican gangster. The original source for the screenplay was a novel by Jim Harrison.

Tony Scott will direct the film, which is to be made on a budget of between $16 and $20 million.

As mentioned recently in this column, Costner has also launched his singing career with a new album of songs to be released on in Japan.

★ ★ ★

Christopher Walken will play the lead in a new $5 million film called *Communion*, based on Whitley Streiber's best selling novel.

The novel recounts the author's encounter with extra-terrestrials. Aussie director Philippe Mora will oversee the production of the film, which is being produced in Los Angeles by Ed Simons.

Simons was in Cannes recently to try to shop a deal for the remake of *Dr Jekyll And Mr Hyde*, the Robert Louis Stevenson classic which is currently filming in Hungary with Anthony Perkins and Glynis Barber heading the cast.

He is also trying to negotiate international distribution for *The Howling 4 — The Original Nightmare*.

★ ★ ★

An all-star American cast heads up a new German film called *City Blue*, soon to be shot in West Berlin.

The cast includes Michael York, Frank Stallone and Morgan Fairchild, along with Allegra Curtis, the 21-year-old daughter of Tony Curtis and Christine Kaufmann.

German actor Armin Mueller-Stahl has also been signed for a major role in *City Blue*, to be directed by Peter Patzak.

★ ★ ★

Lauren Hutton has the lead role in a new Zelda Barron film called *Bulldance*, currently being shot in Yugoslavia.

She co-stars with one of the tribe of Martin Sheen's sons, Renee Estervez, in the Peter Watson-Wood produced film.

Cliff De Young is also in the cast.

James Coburn, meantime, is in Ecuador, where he's starring in Torgny Anderberg's new feature, *Train To Heaven* and Rita Tushingham makes her big screen comeback in a new British film called *Resurrected*, which is currently in production.

★ ★ ★

— DULCIE JEAN

WORDS...ROCKWORDS...WORDS...ROC

L	N	Y	C	L	E	G	G	E	U	L	O	C	D
D	Q	M	X	A	H	G	E	N	X	R	M	Q	K
Y	O	A	P	U	Z	U	S	I	S	R	L	G	W
A	E	H	A	P	E	O	P	A	T	S	L	Z	Q
E	A	N	P	E	Z	V	L	M	E	A	E	C	M
U	Q	R	I	R	V	I	I	R	V	Y	B	F	A
T	E	A	O	O	F	G	F	E	E	E	P	L	R
O	B	F	R	O	Z	H	F	J	N	R	M	A	T
E	D	E	V	U	U	Z	S	X	S	O	A	C	H
H	B	C	R	C	N	I	C	O	V	O	C	K	A
R	O	A	U	R	Y	U	P	L	T	P	R	A	X
O	A	A	A	X	Y	I	F	V	O	A	S	G	E
J	U	S	D	A	V	K	U	E	D	X	W	I	S
I	E	T	U	S	H	S	I	S	J	F	U	C	G

All you need to do is find and circle the words (they can run upwards, backwards, diagonally, etc) and the first three correct entries received will win a six-month subscription to Juke. NB Current subscription holders are ineligible.

1. Jackson family member (christian name?) Jackson will play an east coast club tour during late June and July.

2. John (surname?) is expected to return to the public spotlight later this month, when the first single from his forthcoming solo LP will be released.

3. UB40 is working on a full-length feature film, "Dance With The Devil" which features singer Ali (surname?) in the lead role.

4. Dates for (christian name?) Davis' Oz tour have been announced, although details regarding venues are still to be verified.

5. Chuck (surname?) could face up to a year in prison on charges of assault, for allegedly hitting a woman in the face last December.

6. Cyndi (surname?) has been paid $600,000 for a Japanese TV ad.

7. Sydney group (name?) was forced to abandon a recent show in Armidale after only three songs when fire alarms forced the evacuation of the building.

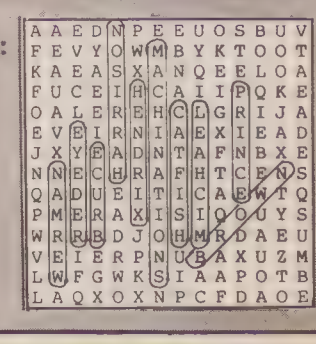
8. Roberta (surname?) is back in the studio after a long lay off.

9. Former Billy Idol guitarist Steve (surname?) has just formed his new band called "Atomic Playboys".

10. Leo (surname?) will be appearing at the Hilton Hotels in Melbourne, Sydney and Adelaide from July 25 to August 13.

Last week's answers:

Brown
Bruce
Catfish
Harrison
Hendrix
Machinations
Michael
Prince
Redeye
Werman



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OZ TUNES CHARTS

SINGLES

1	1	**WHAT A WONDERFUL WORLD, Louis Armstrong**	**Festival**
2	2	**THE FLAME, Cheap Trick**	**CBS**
3	4	**PINK CADILLAC, Natalie Cole**	**EMI**
4	—	**BLUE MONDAY 1988, New Order**	**Violition/CBS**
5	3	**DOCK OF THE BAY, Michael Bolton**	**CBS**
6	6	GET OUT OF MY CAR, GET INTO MY DREAMS, Billy Ocean	Liberation/CBS
7	7	WHEN WILL I BE FAMOUS, Bros	CBS
8	9	COULD'VE BEEN, Tiffany	WEA
9	—	FAST CAR, Tracy Chapman	WEA
10	5	LOVE IS A BRIDGE, Little River Band	WEA
11	8	NEW SENSATION, INXS	WEA
12	14	I WANT YOU BACK, Bananarama	Liberation/CBS
13	12	BREAKAWAY, Big Pig	Mushroom/Fest
14	10	WONDERFUL LIFE, Blak	Festival
15	18	DROP THE BOY, Bros	CBS
16	19	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
17	—	FOR YOU, John Denver	BMG/RCA
18	11	SIGN YOUR NAME, Terence Trent D'Arby	CB:
19	25	DIRTY DIANA, MichaelJackson	CB:
20	13	TELL IT TO MY HEART, Taylor Dayne	BMG/RCA
21	24	HEART, Pet Shop Boys	EMI
22	16	ALPHABET STREET, Prince	WEA
23	—	I SAW HIM STANDING THERE , Tiffany	WEA
24	22	UNDERNEATH THE RADAR, Underworld	WEA
25	21	ALWAYS ON MY MIND, Pet Shop Boys	EMI

ALBUMS

1	1	**GOOD MORNING VIETNAM, Original Motion Picture Soundtrack**	**Festival**
2	2	**TOUR OF DUTY, TV Soundtrack**	**CBS**
3	—	**LOVESEXY, Prince**	**WEA**
4	23	**STRINGE, Kate Ceberano & Wendy Matthews**	**Festival**
5	3	**THE HARDLINE ACCORDING TO, Terence Trent D'Arby**	**CBS**
6	10	WOW, Bananarama	Liberation/CBS
7	4	BONK, Big Pig	Mushroom/Fest
8	7	MONSON, Little River Band	WEA
9	—	HIGHER GROUND, John Denver	BMG/RCA
10	6	TALES OF THE CITY, Rockmelons	Truestone/EMI
11	8	WHENEVER YOU NEED SOMEBODY, Rick Astley	BMG/RCA
12	5	THE LONESOME JUBILEE, John Cougar Mellencamp	PolyGram
13	11	LOVE IS STRANGER THAN PRIDE, Sade	CBS
14	14	PUSH, Bros	CBS
15	9	DIRTY DANCING SOUNDTRACK, Various Artists	BMG/RCA
16	12	BIG BAD NOISE, Choirboys	Mushroom/Fest
17	20	TIFFANY, Tiffany	WEA
18	—	TRACY CHAPMAN, Tracy Chapman	WEA
19	17	MAN OF COLOURS, Icehouse	Regular/Fest
20	16	LAP OF LUXURY, Cheap Trick	CBS
21	15	MORE DIRTY DANCING, Original Motion Picture Soundtrack	BMG/RCA
22	19	RICHARD MARX, Richard Marx	EMI
23	18	TEMPERAMENTAL, Divinyls	Festival
24	21	TEAR DOWN THESE WALLS, Billy Ocean	Liberation/CBS
25	13	HITPIX '88, Various Artists	CBS

ALTERNATIVELY

SINGLES

1	**TOWERS OF STRENGTH, Died Pretty**	**Blue Mosque**
2	**FIREBALL OF LOVE, The Dubrovniks**	**Citadel**
3	**JOHN BONHAM'S COKE ROADIE, This Is Serious Mum**	**Elvis**
4	**VOLATILE, Lime Spiders**	**Virgin**
5	**WHEN THERE'S THIS PARTY, Ed Kuepper**	**True Tone**
6	JENNY'S WAKE, Trilobites	Waterfront
7	DON'T MOVE TOO FAR, Happy Hate Me Nots	Waterfront
8	FEAR, Exploding White Mice	Greasy Pop Records
9	LOOKING FORWARD TO DESTROY, Mad Turks from Istanbul	Greasy Pop Records
10	DON'T STAND SO CLOSE TO THE WINDOW, Paul Kelly & The Coloured Girls	Mushroom
11	TOP END KILLER, King Snake Roost	Aberrant
12	SHYEST TIME, The Apartments	Glass Records
13	WET BLANKET, The Chills	Flying Nun
14	ONLY A MEMORY, Smithereens	Liberation
15	YOU NEVER LOOK, Whipper Snappers	Green Fez
16	STAY, Saints	Mushroom
17	DANCING BAREFOOT, Celibate Rifles	Ho
18	VICTORIA, The Fall	Mighty Boy
19	SUCK N' SWALLOW, Hard Ons	Waterfront
20	LEAD ME ASTRAY, Cosmic Psychos	Mr Spaceman
21	BLUE MONDAY, New Order	CBS
22	WORLD UPSIDE DOWN, Love Gone Wrong	Mighty Boy
23	CRASH, The Primitives	RCA
24	MY WILLINGNESS, Stephen Cummings	RCA
25	MY PAL, God	Au Go Go

ALBUMS

1	**VOLATILE, Lime Spiders**	**Virgin**
2	**HARD TO BEAT, Various Artists**	**Au Go Go**
3	**THE NOT SO LUCKY COUNTRY, Various Artists**	**Reactor**
4	**HAIRWAY TO STEVEN, Butthole Surfers**	**Au Go Go**
5	**ROARING DAYS, Weddings, Parties Anything**	**WEA**
6	THE ENERGETIC COOL, Bachelors From Prague	3333
7	WIGWORLD, Damien Lovelock	Hot
8	DICKCHEESE, Hard Ons	Waterfront
9	COOPERS S, Feedtime	Aberrant
10	BARBED WIRE KISSES, Jesus & Mary Chain	WEA
11	FRENZ EXPERIMENT, The Fall	Mighty Boy
12	PRE DEITY, Died Pretty	Citadel
13	WOODEN FOOT COPS, The Woodentops	CBS
14	LIFE'S TOO GOOD, Sugarcubes	One Little Indian
15	GODDESS, The Honeys	Waterfront
16	THE LION & THE COBRA, Sinead O'Connor	Festival
17	PLEASED TO MEET ME, The Replacements	WEA
18	BOTTLE MAN'S WIFE, Widdershins	Waterfront
18	FOREVERGLADES, Bhagavad Guitars	Red Eye
20	TRUST US, The Plunderers	Green Fez
21	BIRD DOG, The Verlaines	Flying Nun
22	GREEN THOUGHTS, Smithereens	Liberation
23	SHINE, Crime & The City Solutuon	Mute
24	COSMIC PSYCHOS, Cosmic Psychos	Mr Spaceman
25	I AM CURIOUS, Curious Yellow	Red Eye

Compiled with the assistance of Phantom, Da Da, Kent, Jett (Independent Sales) and Greville Records.

Metal

1	**LET US PREY, Nothing Sacred**	**Cleopatra**
2	**SEVENTH SON OF A SEVENTH SON, Iron Maiden**	**EMI**
3	**NO EXIT, Fates Warning**	**Metal Blade**
4	**I'M THE MAN, Anthrax**	**Festival**
5	**THE NEW ORDER, Testament**	**Megaforce**
6	**SURFING WITH THE ALIEN, Joe Satriani**	**Relativity**
7	**L.A. GUNS, L.A. Guns**	**PolyGram**
8	**SO FAR, SO GOOD, SO WHAT, Megadeth**	**EMI**
9	**ATOMIC ARENA, Barren Cross**	**Enigma**
10	**HISTORY OF A TIME TO COME, Sabbat**	**Noise**

• *Courtesy Metal For Melbourne Records*

Clubland

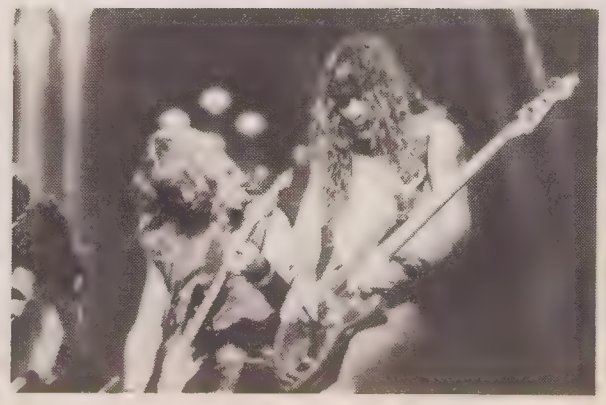
1	**MOVIN' 88, Brass Construction**
2	**K.I.S.S.I.N.G., Siedah Garrett**
3	**GO ON GIRL, Roxanne Shante**
4	**THE TWIST, Fat Boys & Chubby Checker**
5	**REACH 4 THE STARS, Modern Rocketry**
6	**RIGHT STUFF, Vanessa Williams**
7	**SCOTT LA ROCK & KRS-ONE, All Cuts**
8	**TRIBUTE, The Pasadenas**
9	**MR BATCHELOR, Loose Ends**
10	**SLOW STARTER, Randy Hall**

Courtesy Central Station Records, Melbourne

Videos

1	**THE WITCHES OF EASTWICK**	**(Warner)**
2	**ROBO COP**	**(RCA-Columbia)**
3	**DRAGNET**	**(CIC-Taft)**
4	**I LOVE N.Y.**	**(Palace)**
5	**AMERICAN NINJA 2**	**(RCA-Columbia)**
6	**THE LOST BOYS**	**(Warner)**
7	**NO WAY OUT**	**(RCA-Columbia)**
8	**THE FLY**	**(CBS-Fox)**
9	**FLOWERS IN THE ATTIC**	**(Roadshow)**
10	**SUPERMAN IV**	**(RCA-Columbia)**

● *Courtesy Movieland*



• Iron Maiden hold fast at No. 2 on the Metal Charts.

CHARTS

USA

SINGLES

1	1	**ONE MORE TRY, George Michael**	**Columbia**
2	5	**TOGETHER FOREVER, Rick Astley**	**RCA**
3	3	**SHATTERED DREAMS, Johnny Hates Jazz**	**Virgin**
4	7	**FOOLISH BEAT, Debbie Gibson**	**Atlantic**
5	6	**EVERYTHING YOUR HEART DESIRES, Daryl Hall/John Oates**	**Arista**
6	10	MAKE IT REAL, The Jets	MCA
7	12	DIRTY DIANA, Michael Jackson	Epic
8	11	CIRCLE IN THE SAND, Belinda Carlisle	MCA
9	9	PIANO IN THE DARK, Brenda Russell featuring Joe Esposito	A&M
10	14	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
11	13	ALPHABET ST, Prince	Paisley Park
12	4	NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox	Jive
13	2	ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine	Epic
14	16	WE ALL SLEEP ALONE, Cher	Geffen
15	20	THE FAME, Cheap Trick	Epic
16	22	NOTHIN' BUT A GOOD TIME, Poison	Enigma/Capitol
17	21	KISS ME DEADLY, Lita Ford	Dreamland/RCA
18	24	NITE AND DAY, Al B. Sure!	Uptown/Warner
19	23	I STILL BELIEVE, Brenda K. Starr	MCA
20	25	MERCEDES BOY, Pebbles	MCA
21	17	TWO OCCASIONS, The Deele	Solar/Capitol
22	—	POUR SOME SUGAR ON ME, Def Leppard	Mercury/Polygram
23	—	NEW SENSATION, INXS	Atlantic
24	8	I DON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
25	15	WISHING WELL, Terence Trent D'Arby	Columbia

ALBUMS

1	1	**FAITH, George Michael**	**Columbia**
2	5	**OPEN UP AND SAY . . .AHH! Poison**	**Enigma**
3	2	**DIRTY DANCING, Original Motion Picture Soundtrack**	**RCA**
4	3	**INTRODUCING THE HARDLINE ACCORDING TO, Terence Trent D'Arby**	**Columbia**
5	4	**BAD, Michael Jackson**	**Epic**
6	13	LOVESEXY, Prince	Paisley Park
7	12	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
8	8	SAVAGE AMUSEMENT, Scorpions	Mercury
9	7	APPETITE FOR DESTRUCTION, Guns And Roses	Geffen
10	9	LET IT LOOSE, Gloria Estefan And Miami Sound Machine	Epic
11	10	NOW AND ZEN, Robert Plant	EsParanza
12	6	MORE DIRTY DANCING, Original Motion Picture Soundtrack	RCA
13	—	TOUGHER THAN LEATHER, Run-DMC	Profile
14	14	KICK, INXS	Atlantic
15	16	HYSTERIA, Def Leppard	Mercury
16	15	MAKE IT LAST FOREVER, Keith Sweat	Elektra
17	11	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
18	20	DIESEL AND DUST, Midnight Oil	Columbia
19	17	PEBBLES, Pebbles	MCA
20	22	CONSCIOUS PARTY, Ziggy Marley And The Melody Makers	Virgin
21	—	STRONGER THAN PRIDE, Sade	Epic
22	18	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
23	25	OOH YEAH! Daryl Hall/John Oates	Arista
24	—	TRACY CHAPMAN, Tracy Chapman	Elektra
25	19	PRIDE, White Lion	Atlantic

UK

SINGLES

1	1	**SHE'S LEAVING HOME/WITH A LITTLE HELP, Billy Bragg/Wet Wet Wet**	**Go! Discs**
2	2	**GOT TO BE CERTAIN, Kylie Minogue**	**PWL**
3	7	**SOMEWHERE IN MY HEART, Aztec Camera**	**WEA**
4	22	**VOYAGE VOYAGE, Desireless**	**CBS**
5	9	**CHECK THIS OUT, LA Mix**	**Breakout**
6	4	CIRCLE IN THE SAND, Belinda Carlisle	Virgin
7	17	MY ONE TEMPTATION, Mica Paris	4th & Broadway
8	16	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
9	6	DON'T GO, Hothouse Flowers	FFRR
10	3	PERFECT, Fairground Attraction	RCA
11	5	THE KING OF ROCK 'N' ROLL, Prefab Sprout	Kitchenware
12	—	DOCTORIN' THE TARDIS, Timelords	KLF
13	8	BLUE MONDAY ('88 REMIX), New Order	Factory
14	12	OH PATTI, Scritti Politti	Virgin
15	—	EVERY DAY IS LIKE SUNDAY, Morrissey	HMV
16	19	GIVE A LITTLE LOVE, Aswad	Mango
17	—	CHAINS OF LOVE, Erasure	Mute
18	13	IM MIN' ALU, Ofra Haza	Ace
19	—	I SAW HIM STANDING THERE, Tiffany	MCA
20	25	LOST IN YOU, Rod Stewart	Warner Bros
21	10	DIVINE EMOTIONS, Narada	Reprise
22	—	MOVIN' 1988, Brass Construction	Syncopate
23	24	ANOTHER WEEKEND, Five Star	RCA
24	18	THEME FROM S-EXPRESS, S-Express	Rhythm King
25	14	WHAT ABOUT LOVE, Heart	Capitol

ALBUMS

1	3	**TANGO IN THE NIGHT, Fleetwood Mac**	**Warner Bros**
2	10	**NITE FLIGHT, Various**	**CBS Mood**
3	5	**STRONGER THAN PRIDE, Sade**	**Epic**
4	3	**DIRTY DANCING-SOUNDTRACK, Various**	**RCA**
5	2	**LOVESEXY, Prince**	**Paisley Park**
6	9	POPPED IN SOULED OUT, Wet Wet Wet	Precious
7	12	MOTOWN DANCE PARTY, Various	Motown
8	4	MORE DIRTY DANCING, Various	RCA
9	8	WHITNEY, Whitney Houston	Arista
10	6	FIRST OF A MILLION KISSES, Fairground Attraction	RCA
11	16	HEAVEN ON EARTH, Belinda Carlisle	Virgin
12	—	OUT OF ORDER, Rod Stewart	WEA
13	—	TOUGHER THAN LEATHER, Run DMC	London
14	15	OU 812, Van Halen	Warner Bros
15	18	LOVE, Aztec Camera	Warner Bros
16	7	BULLET FROM A GUN, Derek B	Phonogram
17	11	THE CHRISTIANS, The Christians	Island
18	21	THE INNOCENTS, Erasure	Mute
19	24	FROM LANGLEY PARK, Prefab Sprout	Kitchenware
20	20	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
21	—	REMEMBER YOU'RE MINE, Foster & Allen	Stylus
22	25	SGT PEPPER KNEW MY FATHER, Various	NME/Childline
23	—	EVERYTHING, Climie Fisher	EMI
24	—	SIXTIES MIX 2, Various	Stylus
25	22	RUMOURS, Fleetwood Mac	Warner Bros

OUT! this week

Vinyl

Singles

MATT BIANCO
Don't Blame It On That Girl (7", 12")
JOHNO'S BLUES BAND
Don't Knock The Croc
NEIL YOUNG
Ten Men Workin'
STEVIE WONDER & MICHAEL JACKSON Get It (7", 12")
GWEN McRAE
All This Love (7", 12")
TEMPTATIONS
Look What You Started (7", 12")
RUSSELL HITCHCOCK
The Sun Ain't Gonna Shine Any More

GLENN GOLDSMITH
Dreaming
BONNIE TYLER
Hide Your Heart
O'KANES
Tired Of The Runnin'
DAN SIEGEL
Northern Lights
EDDIE GRANT
Harmless Piece Of Fun
ROCKMELONS
Thief
STEVE HOY
Where I Come From

MIGHTY BIG CRIME
Outta My Face (7", 12")
RAYMONDE
Stop Kicking My Heart Around
FLYING EMUS
This Town
WHIPPER SNAPPERS
You Never Look
TRILOBITES
Jenny's Wake
WHOLE WORLD
Some Day
RED OCHRE
In The City When It Rains

Albums

SCRITTI POLITTI
Provision
ORIGINAL SOUNDTRACK
Walker
VAN HALEN
OU812
ORIGINAL SOUNDTRACK
Glass Menagerie
ORIGINAL SOUNDTRACK
Frantic
PETER GREEN
Legend
MY THREE SONS
Wages Of Sin
THREE WIZE MEN
GB Boyz
SMALL FACES
Collection
MARK GERMINO
Caught In The Act Of Being Ourselves
FLUID CELL Say Who I Am

SMASH MAC MAC
Light On The Silo
ORIGINAL SOUNDTRACK
Ricki And Pete
VARIOUS ARTISTS
Hard As Hell Vol 3
VINNIE VINCENT INVASION
All Systems Go
JOE JACKSON
Live . . . 1980-86
DIED PRETTY
Lost
ANNA CHRISTENSEN
Deep In The Night
NO PAIN
Ornamental
MATERIAL
Memory Serves
SANDRA SA
Sandra Sa
GILBERTO GIL
Soy Loco Porti America

TSOL
Dance With Me
CIRCLE JERKS
Group Sex
FLYBOYS
Flyboys
PHILEMON ZULU
How Long Zulu Jive
BUNNY WAILER
Rule Dance Hall
CULTURE
Two Sevens Clash
DISSIDENTEN
Life At The Pyramids
JOHN RENBOURNE GROUP
A Maid In Bedlam
GABRIEL YACOUB
Elementary Level Of Faith
JODI STOR
Revelation
STEVE TILTSON
Music Of O'Carolan

CD

VAN HALEN
OU812
MARK GERMINO
Caught In The Act Of Being Ourselves
MY THREE SONS
Wages Of Sin
SMALL FACES
Collection
DIANA ROSS & MARVIN GAYE
Diana & Marvin
DAN FOGELBERG
Love Songs
BONNIE TYLER
Hide Your Heart

ORIGINAL SOUNDTRACK
Lost Boys
ORIGINAL SOUNDTRACK
Frantic
ECHO & THE BUNNYMEN
Porcupine
FLEETWOOD MAC
Then Play On
NEIL YOUNG
Decade
JOHN RENBOURNE & STEFAN GROSSMAN The Three Kingdoms
BOYS OF THE LOUGH
Farewell And Remember Me

BLONDIE
Parallel Lines
PAT BENATAR
Crimes Of Passion
JOE JACKSON
Live . . .1980-86
JOHN RENBOURN GROUP
A Maid In Bedlam
VARIOUS ARTISTS
Rhythm Of Resistance
AUGUSTUS PABLO
King Tubby Meets Rockers
CLANCY BROTHERS & CLANCY
MAKEM Reunion

Video

AMAZING STORIES III
(Drama, PG, CIC-Taft)
ANGEL OF VENGEANCE
(Action, R, CIC-Taft)
BACK TO THE BEACH
(Comedy, PG, CIC-Taft)
BETRAYED BY INNOCENCE
(Drama, M, CIC-Taft)
BILLY CRYSTAL: DON'T GET ME STARTED (Comedy, M, Vestron)
BIRDS OF PREY
(Thriller, M, RCA-Columbia-Hoyts)
BORN IN EAST L.A.
(Comedy, M, CIC-Taft)
BYE BYE JIMMY
(James Dean Docum., PG, Macro)
CHERRY 2000
(Sci-fi, M, RCA-Columbia-Hoyts)
DEATH OF AN ANGEL
(Drama, M, Vestron)
DJANGO STRIKES AGAIN
(Action, M, CIC-Taft)

FRIDAY THE 13TH: THE LEGACY
(Horror, M, CIC-Taft)
GHOULIES II
(Horror, M, Vestron)
THE GIRL IN THE PICTURE
(Comedy,PG,RCA-Columbia-Hoyts)
GRAVEYARD DISTURBANCE
(Horror, M, CIC-Taft)
HOLIDAY
(Comedy, G, RCA-Columbia-Hoyts)
HOT SPLASH
(Comedy, M, RCA-Columbia-Hoyts)
INDIAN SUMMER
(Romantic drama, M, CIC-Taft)
INSECT
(Thriller, M, RCA-Columbia-Hoyts)
NO WAY OUT
(Thriller, M, RCA-Columbia-Hoyts)
ONCE UPON A TIME
(Comedy, G, RCA-Columbia-Hoyts)

RAID ON ROMMEL
(War drama, PG, CIC-Taft)
THE REAL GHOSTBUSTERS
(Animat., G, RCA-Columbia-Hoyts)
RED ALERT
(Drama, PG, CIC-Taft)
SEPTEMBER GUN
(Western, G, CIC-Taft)
SPASMO
(Thriller, M, CIC-Taft)
SUPERMAN IV: THE QUEST FOR PEACE
(Action, PG, RCA-Columbia-Hoyts)
TRANSFORMERS
(Animated, G, Vestron)
20,000 LEAGUES UNDER THE SEA
(Animated, G, Vestron)
THE WACKIEST SHIP IN THE ARMY
(Comedy, G, RCA-Columbia-Hoyts)
A ZED AND TWO NOUGHTS
(Comedy, M, RCA-Columbia-Hoyts)

HAVE GUITAR WILL TRAVEL

Lead guitarist with Dragon, part of an acoustic duo with his brother, producer, star of countless sessions, TOMMY EMMANUEL now steps out with a New Age album. BYRON SMITH meets up with him . . .

Imagine, for a moment, that you're a guitar player.

Indulge. Pretend you can play — like *really* play — in any style and that, well, quite frankly (modest shrug) you're pretty f...ing hot. You've been invited to jam with the best of 'em; people like Stevie Wonder, Chet Atkins, Al Di Meola and countless other famous artists and outfits.

Everything's cruising along nicely when suddenly, from the corner of your dream, appears a fat, cigar-toting record exect., waving a contract . . .

"I want you to make a solo album", he smiles, a silver tooth glistening through the haze.

Great! You think. I'd love to, but what am I gonna put on it?

What about a rock album? You wonder silently.

Nah.

Classical?

Well . . .

Jazz?

Mmmmm . . .

Country?

Ahhhhhh . . . . I don't know!

It's a dilemma isn't it. And it's the same dilemma which has faced Australia's Tommy Emmanuel on the countless occasions the concept of a solo record has passed through his smiling scone.

It has taken Tommy 27 years in the music biz to finally record a serious solo LP for a major label and even then, the decision of which style to employ was so difficult . . . he left it to someone else!

"I was originally commissioned to make an ambient album for the (European) Artful Balance label. It was supposed to be tailored for the FM market in America and Europe, because New Age music has really taken-off over there and it hasn't really hit here yet. This was two years ago.

"So I recorded and wrote 18 pieces of music and put a whole concept together, which had a thread running through it and I sent it over to them and they loved it. But then they changed and they wanted me to try something a little different . . . well what they actually said was that they wanted a single and I said 'a single off an *ambient* album, you've gotta be joking!'.

"Anyway, I ended up saying OK and I went and wrote a song called 'Up From Down Under' with Alan Mansfield from Dragon and another track called 'Raindance' and they loved them. I'd also had two songs on an album called *Artfully Beatles* which ended up on my record. So the whole thing slowly pieced together, with a lot of continual changes from the record company . . . it drove me crazy really".

Under instruction from Artful Balance, Emmanuel has produced a gentle and textural LP. It's called *Up From Down Under* and geared towards a more mature, listening audience. Of course, it's only one facet of his style and a thousand miles away from the screaming solos and crunch chords of Dragon.

"I think there's going to be a lot of sixteen-year-old guitar players, who are disappointed that it's not a rock 'n' roll album, but in ten year's time they'll go back and listen to it and hear the musical maturity and understand what I was on about. I think the people who are buying this record are those who like that style of music, or who are simply interested in knowing what kind of record I would put out.

"You know it's only one facet, only one *millionth* of what I can do and what I want to put on record. The next album will be totally different. I also want to release a live album and some of the live recordings that my brother (Phil) and I have done together".

Tommy is currently on tour, doing the opening spot for John Denver, along with promoting a new line of Maton signature guitars — bearing his name, as well as playing the usual swag of studio sessions, in between learning how to speak Danish! He openly admits he's a workaholic . . .

"Yeah, I'd have to admit that, although I'm slowing down a bit, now I'm a bit older. I'm on tour right now and I'm doing sessions in every capitol city, but I'm trying to cut that back a bit, 'cos I have my family on the road with me. Well I have my wife with me and she's got a little baby in the oven, but it's not quite finished baking. So I'm trying to slow down and relax a bit and see other things. I think I've done enough lunatic-ing around on the road.

"I'm going to try to learn to speak Danish shortly. My wife is Danish and we're going to train our child to speak both languages, because after the next couple of albums — once I'm a bit better known overseas — I'm planning to base myself in Denmark and do European and English tours from there and base myself back in Sydney or Melbourne for the Australian ones."

Up From Down Under was produced entirely by Emmanuel who also played all the instruments on the album, except sax and keyboards. In addition to being one of Australia's finest and most versatile guitarists, he's a competent bass player and an excellent drummer (he actually thumped-skins for a national Sharon O'Neill tour a few years back!)

On the tour, Sharon O'Neill played support for Dragon and it was then that Tommy realised he could make a considerable contribution — in a guitar capacity — to Dragon. He later agreed to join the band after an early morning rave with the band's Mark Hunter and Paul Hewson — aided and abetted by copious amounts of wine and food.

He has since become one of the band's core members, along with key player Alan Mansfield and brothers, Todd and Marc Hunter.

"Basically with Dragon I came along and did what I've done with every band I've ever played with and that's just adding what I can to it with my playing and musical influence. Of course the stageshow took a while to build up, until I became like a front man, out with Marc 'cos I mean Marc has always been the focal point of the band and you can't tread on his shoes or he'll hit you in the nose!" (laughs)

"I gradually tried to build up the show and musically it was good fun for me and I got a chance to try a lot of different gear out, 'cos playing in bigger places and on a different stage every night was a bit of a challenge. Plus, you never knew what the band was going to be like musically. It was always good, sometimes it would just lift off like you wouldn't believe and other times you'd feel a bit disappointed afterwards. But I always gave it everything".

At the moment Tommy lives with his wife in a small apartment in Eastwood, Sydney. It's a modest pad, which doesn't even have a stereo. Just a few posters, some old family photos, a couple of weddings pics and a little ghetto blaster in the corner.

"We just basically play quiet music at home. We tend to try and keep a really quiet and peaceful atmosphere at home, I don't have a house that's full of gold records on the wall and groovy things everywhere, I'm quite the opposite. My wife and I like to have a meal, sit down on the floor and watch a video, you know we're just basically normal people".

It makes sense that Tommy's the type of fellow who has little desire to surround himself with material possessions, coming from a family background based more around country-based ethics of love, work and mateship. He used to travel around outback towns playing shows with his musical family and by necessity, it was important to travel lightly. Born in Muswellbrook, NSW in 1955, Tommy first picked up a guitar at five years old and only one year later his parents took him on the road with his first band The Midget Surfaris, which also featured his brothers: guitarist Phil and drummer Chris along with their lap-steel-toting sister, Virginia. The family travelled together right around Australia until 1966, when Tommy's father died.

"When I was very young, I would learn new things practically every day and the guitar was always there", Tommy recalls. "I didn't always play all the time. When I was a kid, I was like every other kid . . . the only difference was that at night I got up on stage and played. But I did all the normal stuff. I liked to play Cowboys and Indians and get dirty and did all the normal things kids do, except I spent my childhood on the road and we toured right up until my father passed away.

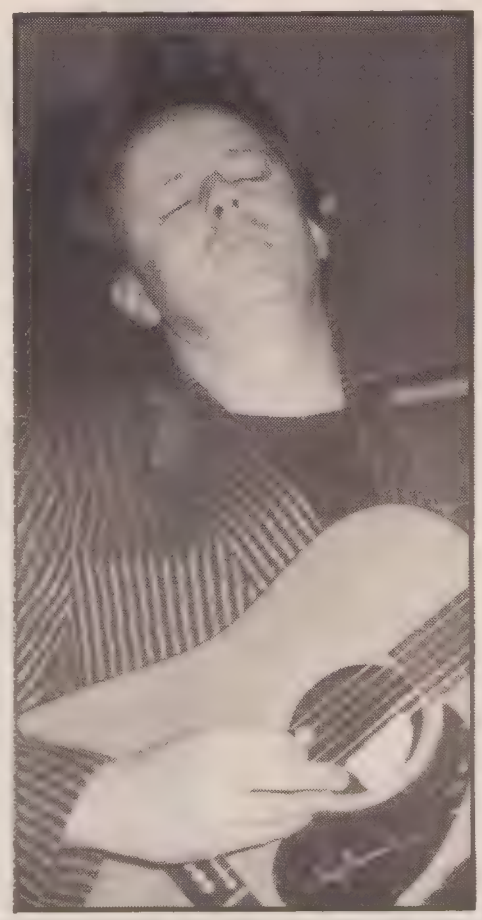
"I was doing correspondece school. I had an interesting childhood, with things for pets like kangaroos, lizards and goannas and I spent most of the time in the bush. The things that brought a lot of joy to us as a family, was camping out all the time and dad taking us shooting and things like that. Which I couldn't do now. It was a great experience.

"The people in the country were hungry for entertainment. I can remember the first time we played in Darwin, in 1961 and we played at the airforce base out there, for the Americans and they were the best audience I think I've ever played to. They were so enthusiastic, it was unbelievable and one of the guys came up and said to my brother 'will you play Out At The Double Eagle' and my father had a hat on and he whipped the hat off and said 20 pounds in the hat and you've got it' and the guy put the money in the hat and we played it and he came up and said 'will you play it again' and dad whipped off the hat again 'yep okay!' and actually I was six years old at the time and we made 40 pounds each that night, which was the most money I'd ever seen in my life! Which is about what I make now!" (laughs)

Tommy Emmanuel has played a lot of music in his time. Even today at 33, he's one of the country's busiest musicians and unbeknown to many, the writer and performer of many TV and radio jingles. There must be times when he gets sick of music . . .

Was there ever a time when you considered, even for a moment, throwing it all in for a "normal" lifestyle?

"Yes I have. I must admit I have".



What inspired that?

"I think problems within the family is what would have brought that on and I just thought I'd give it away. Like you sometimes have a disappointing show, where I didn't come up to my own expectations and I'll come home feeling very disappointed and people always come up to you and say how good it was, right when you think it was the worst you've ever done.

"I'll get home and I'll feel disappointed and I'll think maybe it's time I gave this away, but I never will".

Do you ever look at your guitar and think 'I couldn't be bothered playing that tonight'?

"No, I've never thought that".

You've admitted that you're a workaholic. What's the busiest day you've ever had?

"I've had a few incredibly busy periods. One of the most memorable ones was a 14 day marathon when I was working with Doug Parkinson in Sydney and I was being flown down to Melbourne every morning to rehearse with John Farnham, because I was doing his first album *Uncovered.* And the first seven days of work for the LP was just rehearsing in a rehearsal studio and then they brought in an OB van and we actually recorded the rhythm tracks from the rehearsal studio into the van.

"So I was doing gigs, sometimes two gigs a night, with Doug Parkinson in Sydney and getting home at four or five o'clock in the morning and I would get about an hour's sleep and then the cab would be there to pick me up. I'd jump in the cab, fall asleep, get to the airport, check-in, get on the plane, fall asleep, get to Melbourne at about eight in the morning and a car would be waiting for me.

"I would go from there into the city — sleep all the way — get to the studio by nine, have some breakfast and then work all day. Fly back to Sydney and work all night and I did that for 14 days straight — exactly the same schedule".

What sort of affects does that have on your health?

"You get run-down. You get a cold and a sore throat and your body's just telling you to have a snooze".

What about your temperament in that situation?

"That seemed to be okay. I've never had too many problems with that, but occasionally you just have to stop and rest. I remember one time, when I was doing Doug Parkinson's *Heartbeat To Heartbeat* album, which I was producing, we were the first session at Rhinoceros Studios and it was one of those places where the air conditioning was either 'on' or 'off', I did a few nights there, where we worked around the clock and then slept during the afternoon and then went in again at night and after the first week I decided to take a couple of days off. The night before we'd finished at about three o'clock and I'd been there for four nights in a row and I went home and when I woke up the next morning there was absolutely no voice. It was totally gone and for the rest of the album I got them to turn the air conditioning off and we never had another problem. That's another hazard of the studio, in some of them, the air conditioning can be pretty savage".

You do a lot of jingle writing and performing, what are some of the recent ones?

"Well I've done thousands. Um. I did all the Fosters, Four-X and Tooheys . . .

All the beer ones Tommy.

"Well they didn't give me any free samples! I did the *60 Minutes* theme, Channel 10 News theme, David Jones, Grace Brothers, McDonalds, Kentucky Fried, P & O . . . I can't think of them all, there's too many. I've done all the tourist bureaus, like I've done commercials and music for South Australia, Sydney and some for Melbourne as well. A normal day for me, when I'm working flat-chat, is I'll be up at about eight o'clock and my wife and I have breakfast together and then I'll be off. I start at 10am and I'll work through. Do one job in the morning — say until about 12 and then I'll leap in the car and race into town and do another one, until say 3pm and then another one, 'til say 5pm, or maybe 6 or 7 and then I'll get home and have a meal and then I'll go out and do a gig. That's like a normal day. But it's fun, because I get a chance to play all different styles and I never really know what I'm gonna do next".

• Pic by Libby Francis Charles Robin

NEXT WEEK

Noiseworks ● Dire Straits ● Erasure ● Not Drowning, Waving ● Aswad Vinnie Vincent ● Sleazy Leather Fashions ● Yamaha Rock Semi Finalists Announced ●

Live ON STAGE

Go-Betweens

Venue: Enmore Theatre, Sydney

They called it *A Night Of Miracles.* No, they didn't make Michael Jackson or Prince appear for their encore but they did put together a bill of atmospheric music and magic that managed to reflect the balance of humour and seriousness in Go-Betweens music.

The Go-Betweens are as much entertainers as they are musicians, and their ability to subtly send themselves up is surely a rare quality in these days of questionable pretention among "progressive" musicians.

There's no dazzling soloist within the ranks of the GOBs, no virtuoso instrumentalist to hold the spotlight and no blinding display of visual theatrics. Instead they've always relied on clever ideas to highlight their own interpretation of fine pop.

Somewhere in their music has been a sense of mysticism, of a darker undercurrent in which gremlins lurk and smirk. The Go-Betweens haven't tapped those themselves but maybe they decided it was time their fans did.

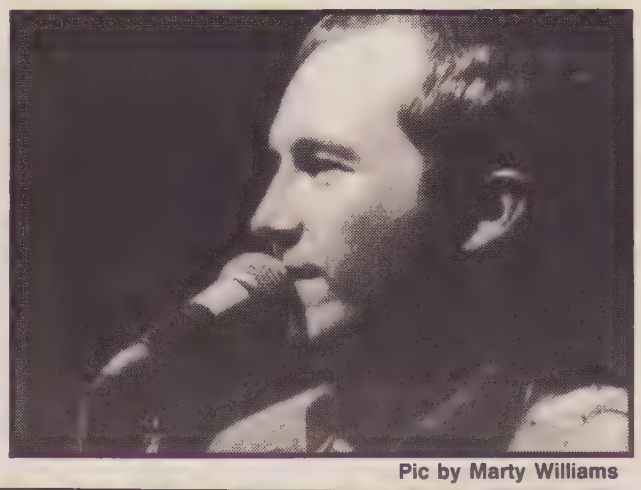
Hence this brilliantly conceptualised (even if the delivery itself was flawed on occasion) night of magic, atmospheric mirth and music. Pulled together by the very dry humoured Dave Mason of The Reels as compere, a couple of magicians of wildly varying quality did their acts — **Uncle Bill** stuck swords through heads even if he forgot that a good magician needs to keep talking to keep the audience's concentration diverted, **Shanar The Unusual** was a roly poly feeble genie, then **Died Pretty**, who put in one of the most *extroverted* performances I've seen them do. Died Pretty are masters of insinuation, throwing up stark pictures for their audiences to translate and maybe colour in.

Musicwise, they set the tone for the Go-Betweens own gentler brand of insinuation. So, too, did a fire-breathing ventriloquist who was duly booed for his inane jokes and acclaimed for some of the stunts, including a "conversation" with someone in the ceiling and "hypnotising" two "volunteers" from the crowd into thinking they were steel slabs, laying them across two chairs and then walking on them. Even the audience, which smugly perceived itself as intelligent, discerning and non-gullible, lost its collective cool and "oooh" and "aaahed" through that stunt.

"In a darkened cinema
"I'll give you pleasure in stalls"

Having heightened the sense of expectancy, the Go-Betweens dreamily began with "The House That Jack Kerouac Built", living up to those lines from the song. Yes, they were hammy and even precious, but the thing is, they pulled it off. The songs were a mixture of old and new: the competence within the ranks made them sound clear and fresh. They'd used theatre as a background but they never got above being a bunch of humans: Grant McLennan should shoot his tailor for his horrid shirt, they fluffed up "Spring Rain" and, hey, maybe they could have at least made a stab at "Stairway To Heaven" which someone in the audience yelled out as a request. What I did witness was a wave of warmth and understanding from the crowd to the band, an emotion which turned to ecstasy when they pulled out "Lee Remick" for the second encore.

— SIMON MAYNARD



Pic by Marty Williams

David Sylvian

Venue London Hammersmith Odeon

Shed of all the Max Factor that served to make him one of pop's pretty things, David has gone new age. That ghastly void of free-form chaotic noodling on pieces of highly expensive equipment has claimed him. I can reveal that David has spent the past half decade losing his sylvan figure, growing a pony tail and rampaging through Mick Hucknall's wardrobe.

A hushed audience, anticipating an event of high *teatro,* were evidently better prepared. They didn't scout the stage wondering which mop of hair or beard his Sylvian, as I did. They didn't fidget through the 'Shaman' overture, with it's *de rigeur* islamic wails, guitar shrieks and 'environmental treatments'.

I contemplate the hexagonal silhouettes that dangle from the stage top. Could they symbolise . . .? Sylvian offers no clues. He plays a white acoustic guitar and murmurs along in a rather nice bass voice that modulates somewhere near the back of his throat.

Steve Jansen's kick drum breaks into 'Taking The Veil', Ian Maidman thunks his bass percussion and the other musicians wander round their instruments. This a ritual recognisable of all free-formers. I rattle my watch. It's either bust or we've entered a time-warp. 91 people go into the gents toilet. 10 come out. I panic, imagining that 81 people are having a better time than I am.

I think I've died and gone to hell. This is a music of *surface,* of rhythmic webs spun out at vast length to disguise the fact that nothing exists beneath. In itself, that's not a problem, packaging is a crucial component of pop, but so is *joy, an exhilaration* of the moment, and I can't detect a nano-second's worth. Maybe Sylvian is beyond pop, but what revelations or re-evaluations are to be drawn from something intrinsically empty? Only space for a mind that wanders through the mundane.

It's a telling moment that the most interesting piece is an Ishman composition, 'Grand Parade', avoiding Sylvian's fractured edges for smooth slide guitar and trumpet, it defies dance, the most elemental motivator, and that's a lack as big as the chasm itself. Full of sound but signifying nothing, this is a bitter disappointment.

— LOUISE GRAY

X/Cosmic Psychos

Venue: Prince of Wales, Melbourne

The Cosmic Psychos are pretty cack but I wouldn't tell it to their faces. They're big blokes with rocky jaws and mountains of muscle, unfortunately like trillions of B-Grade garage punk combos they are totally bereft of melody and have bugger all to call on as a substitute.

The F-word pops up in the chorus of some songs, without any hint of irony. The number about David Lee Roth is about as funny as a child molester. After ten minutes of unending buzzsaw noise, I felt like someone was pouring cold custard into my ears. A charmless, puerile group.

Some Australian bands try to adopt a stance implying some kind of threat, by cranking up the volume and assaulting Detroit thrash or Ramonic pop with atavistic relish. X is the point where the concept of delinquency, waste and auto-destructive hedonism becomes an actual sensation. Their sound is as brutal as a dirty needle on a two-timing lover. It's so real it can touch you.

Having stated what X are capable of, I'll admit that this night was a bit disappointing for the audience and the group. Sound, lighting and booze trouble variously spoiled the mood. It was still an even split. Half the show was up to scratch but during the rest, moments of stark fury flashed, flared and vanished like fireworks. An opening flourish of old faves like "Dipstick" and "Degenerate Boy" burned white hot, then the gas ran out. Things fed back, lights flashed crazily until Steve Lucas bluntly ordered the octopus in charge to back off. The Telecaster wouldn't stay in tune, and Lucas slugged away at the Whisky bottle, finally delivering a slurred tirade against himself and everything else that failed to perform.

All praise to Ian Rilen and Cathy Green who patiently propelled the gig along it's alloted course in the face of impending doom. The stinging throb of the bass weaving around Green's precise minimalist beats creates the perfect pulse for Lucas to carve through, with grated chunks of guitar.

The blurriness of the middle part of the set was pulled into sharp focus as time began to run out with a fiery "suck suck", and the taut agony of "Mother", a sublime choice in cover versions.

Lucas' glass gargling voice is a miraculous, fearful instrument with huge emotional clout. When all the elements connect, X mix a savage brew. Tonight the mixer and the bottle of brew combined to blight, but not quite spoil the occasion.

— MICHAEL WITHEFORD

The Plunderers

Venue: ANU Refectory, Canberra

A night of speed, melody, poetry, feedback and plain 'ole noise. Disparate elements that the Plunderers were able to cut n' paste together to make a pretty impressive racket.

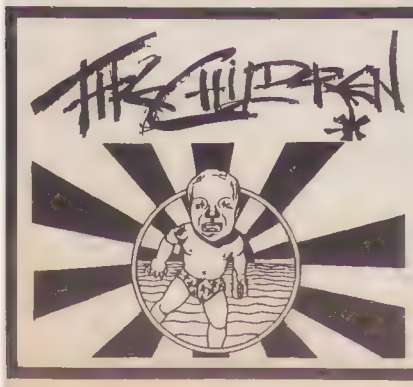
The occasion was the launch of the Canberra expats new mini album, Trust Us on Citadel's new subsidary Green Fez. Appropriately it's pressed on green vinyl.

The Plunderers powered through a set that included some slow wistful numbers, average filler and a swag of more thrashier tunes that at times recalled the sonic attack of Husker Du. It was hard not to smile at their speedy melodies and youthful energy but they were prone sometimes to standard rock cliches; indulgent guitar solos, twenty four inch versions of their singles and mega fade outs. Then again maybe it's all part of their charm. The crowd certainly warmed to them, especially towards the end of their set when they mixed the riff from "Smoke On The Water" with Iggy Pop's "I'm Bored" which was, uh . . . um, interesting.

For a finale the crowd was treated to a five minute feedback outro/fade out and equipment trashing. The guitarist in particular, a certain Stevie Plunder showed a scant regard for his Rickenbacker, not dissimilar to the Pete Townshend of yesteryear in his search for the ultimate white noise. They may be gone from the local Canberra scene, but after tonight's show the Plunderers won't be quickly forgotten.

There's not really a lot I can say about local support act the Bygones. Ordinary vocals, some okay keyboard sounds, one good song and pretty insipid lyrics. Not a lot to save an overlong set from total dullsville.

— MARK EGGINS



THE CHILDREN

Fri 24th WESTSIDE HOTEL — LAVERTON
Sat 25th CRICKETER'S ARMS — RICHMOND
Fri 1st WERRIBEE HOTEL

Gig Guide

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

N.S.W.

ABBEY ROAD
22 Cambden Inn, 23 Cambridge Tavern, 24 Players, Singleton, 25 Manly Hotel
ADDICTIVE
23 St. James Tavern
ALLNITERS
24 Rooty Hill RSL
THE ANGELS
26 Berri Town Hall
ASYLUM
25 Sutherland Royal Hotel
AUSTEN TAYSHUS
21 Sandringham Hotel, Newtown, 22 Caringbah Inn, 23 Rose of Australia (early), 23 Spankys (late)
GEOFF BARRY
25 Illawarra Leagues Club
B.B. STRUTT
25 Hills Inn
BIG GUNS
24 Feathers Crows Nest
SHARYN BILSTON & THE RHYTHM RATS
23 The Ritz, Albury, 25 The Workmans Club, Mt. Beauty, 26 Terminus Hotel, Wodonga
BOBBY SOX
24 Baulkham Hills Sports, 25 Jindabyne Hotel
BOP TIL U DROP
22 DiDi's, 23 Parramatta Stallions, 24 Cumberland College, 25 City of Sydney RSL
BRINGING HOME THE BACON
24 Cumberland College
BUCKING BULL
22 Roundabout, Hurstville
RAY BURGESS
21 Balmain Leagues Club
CHADS TREE
23 The Brink
THE CHAIN GANG
22 St. George Sailing Club, 23 Sweethearts, 24 The Venue, Dee Why, 25 Dapto Leagues Club, 26 Parramatta Leagues Club
THE CHALLENGE
24 DiDi's, Brookvale, 25 Sheilas, Nth Sydney
CHOIRBOYS
22 St. George Sailing Club, 23 Sweethearts, 24 The Venue, Dee Why, 25 Dapto Leagues Club, 26 Parramatta Leagues Club
CHOO CHOO SHUFFLE
21 Sheilas Tavern, 22 All Nations Club, 24 Greengate Hotel, 25 Grand Hotel, Bondi, 26 Commercial Hotel
COCKROACHES
21 Tracks, Epping, 22 Revesby Roundhouse, 23 Ingleburn RSL, 24 Fairfield RSL, 25 Hawkesbury Sports Club, 26 Four Seasons Hotel
DANGLIN BROS
26 Riverwood Inn
DIRTY WHITE BOYS
24 Tatts Tavern
EARTHLINGS
23 Blue Boar Bowral, 24 Pearly Shells, 25 Wirrilla Bowling Club
MAL EASTICK BAND
22 Caringbah Inn, 23 Sheilas Tavern, 24 Tuggeranong Football Club, 25 Campbelltown RSL, 26 Lucys Tavern
THE EDDIES
22 Carmens, Miranda
TOMMY EMMANUEL & JIM KELLY
24 McMahons Manor, Hurstville
ENORMOUS HORNS
23 Revesby Roundhouse, 24 CT's, Camden
FALLING BODIES
23 The Brink
FECHEZ VOUS
24 Hills Inn
FESTER BROS
25 Evening Star Hotel
FESTER FANATICS
23 St. James Tavern, 25 Sutherland Royal Hotel
BILLY FIELD
22 McMahons Manor, Hurstville
JOHN FONDLE
22 Roundabout, Hurstville
F.O.O.D.
25 Bankstown RSL
FORTUNE TELLERS
22 Clovelly RSL
THE GENERATION
23 Pennant Hills Inn, 24 Rugby League Country Club, 25 Hornsby RSL Club, 26 Drummoyne Rowers Club
GOLD ZEPPELIN
24 St. Marys Band Club, 25 Three Swallows Hotel
GONDWANALAND
24 Hills Inn
THE GREAT BITE
24 Lithgow Workers
HAPPY HATE ME NOTS
25 Cronulla Leagues Club
COLIN HAY BAND
21 Byron Bay Arts Factory
I.D.
20 Kardomah Cafe
JOHNNY TEEN
24 Sydney Cove Tavern, 25 The Venue
JUMP BACK JACK
22 Feathers Crows Nest, 23 Lucys Tavern, 24 Cumberland College, 25 Harbourside Brasserie
PAUL KELLY & THE COLOURED GIRLS
25 Bathurst Gaol
KINGS OF THE WORLD
25 Kardomah Cafe
KOPY KATZ
24 Stallions, Parramatta
ED KUEPPER & THE YARD GOES ON FOREVER
23 Banjos, Bayview Tavern, 24 Parramatta Leagues, 25 Lansdowne Hotel
L.A. CRUISERS
21 Feathers, 22 Pennant Hills Inn, 24 Leeton Hotel, 25 Players, Wollongong
MARINE BOYS
23 Sutherland Royal Hotel
MARVINS
25 Hills Inn
MASS APPEAL
25 Sutherland Royal Hotel
MAYDAY
24 Sutherland Royal Hotel
BOB McKINNON BAND
21 Balmain Leagues Club
MERCENARIES
24 Top Hotel, Byron Bay, 25 Australian Hotel, Ballina
THE MOFFS
24 Sutherland Royal Hotel
MORTAL SIN
23 St. James Tavern
PARTYBOYS
24 Mittagong RSL, 25 Bankstown RSL
THE PRANKSTERS
26 Annandale Hotel
PURPLE
24 Banjos, Bayview Tavern, 25 Caringbah Inn
RAGING WATERS
25 Stallions, Parramatta
RAT CAT
25 Evening Star Hotel
THE ROCKY HORROR SHOW
23, 24 Parramatta Cultural Centre
THE RUM-BABAS
22 The Roundhouse
RED OCHRE
23 Parramatta Leagues Club, 24 Banjos
SHRINKING VIOLETS
23 Sutherland Royal Hotel, 25 Annandale Hotel
SINISTER SMILE
24 Powerhouse
SKOLARS
23 John Macarthur Hotel, Wagga
SPACE JUNIORS
25 Evening Star Hotel
THE SPLIFFS
21 Kardomah Cafe, 24 Selinas, 26 Lansdowne Hotel
STEPWISE
26 Kardomah Cafe
STOP THE CAMERA
22 Cronulla Hotel, 23 Roundabout, Hurstville, 25 Cannonball Express
SUNNYBOYS
25 Quay 1, Newcastle
BONNIE SUTHERLAND
25 West Tamworth Leagues Club
SWINGSHIFT
23 Manly Hotel, 24 Chester Hill Hotel, 25 Jolly Roger, Newcastle
THAT'S THAT
26 Kardomah Cafe
THINK BABY THINK
23 Shanneys, Hurstville, 24 The Pine Inn, Concord, 25 The Big House, City
TNT
24 Covers, Bankstown, 25 Union Hotel, Gosford
TORRID ZONE
23 De Vinci's, Fairfield, 24 Penrith Leagues Club, 25 Roundabout, Hurstville
THE TRILOBITES
24 Sydney Cove Tavern, 25 The Venue, Dee Why
VICIOUS KITES
23 Annandale Hotel, 26 Evil Star Hotel
VOODOO LUST
24 Powerhouse, 25 Max's Petersham Inn
WAIT UNTIL DARK
24 Roundabout, Hurstville
JOHN WILLIAMSON
25, 26 Twin Towns Services Club
X
24 Powerhouse, 25 Kardomah Cafe, 26 Max's Petersham
THE ZIPS
20 Rooty Hill RLS, 25 Parramatta Ex Services

Victoria

ALL AUSTRALIAN ROCK 'N' ROLL BAND
22 Chaser
ALLOI HEAD AND THE VICTOR MOTORS
2 Sydenham Hotel, Richmond
ANGELICA
24 Bell St. Rock
THE ANGELS
21 Lady Bay Hotel, Warrnambool
ANOTHER PLANET
23 The Tote, Collingwood
AXE & SAX
23 Coach & Horses Hotel, Ringwood, 25 Sandown Park Hotel
BAD REPORT
20 Riverside Inn (early), 25 Ashleys Hotel, Footscray (early)
BAD REPUTATION
22 Corner Hotel, Richmond
BAKER BROS
25 The Underground, City
THE BAND
21 The Palace
GREG BANKX
20, 22 Ferntree Gully Hotel, 21 Palace Hotel, Camberwell
BEAT BOYS
25 Barwon Heads Hotel, Barwon Heads
CINDY BOAST
21 Ferntree Gully Hotel, 24 Belmont Hotel, Belmont, 25 Palace Hotel, Camberwell
BONNIE & CLYDE
23 Eltham Hotel, 24 Palace Hotel, Camberwell
BOOM CRASH OPERA
24 Geelong Town Hall, 25 Caledonian Hotel, 26 Ballarat Powerstation
IAN BROADBENT
23 The Regent Hotel, City
BROKEN PIECES
23 Limbo, Central Club
SCOTT BUCHANAN
20 The Regent Hotel, City, 24 Bush Inn Hotel
NELSON CAMILLE
23 Bells Hotel, Sth Melb, 24 Harp of Erin Hotel, Kew, 25 Sandown Park Hotel, Noble Park
JOE CAMILLERI & THE BLACK SORROWS
21 The Palace, 22 Star Hotel, Sth Melb, 23 Zanies, City, 24 Music Station
CAPTAIN COCOA
23 Corner Hotel, Richmond
CARBON 14
25 Ryans Hotel, Traralgon
MARY JANE CARPENTER
24, 25 Ferntree Gully Hotel
CARROT FARMERS
24 Esplanade Hotel, St. Kilda
CHANTOOZIES
22 Wool Exchange, Geelong, 23 Mentone Hotel, 24 Dorset Gardens Hotel, 25 The Palace.
CHICK PARIS QUINTET
23 Limerick Arms Hotel, Sth Melb., 25 I.D.'s, Prahran
THE CHILDREN
24 Club Westside, Laverton
CHINA BLUE
23 Central Club
COBBERS
22 Dan O'Connell Hotel, Carlton, 25 LaTrobe University
CRASH THE PARTY (EX CRASHMATTS)
25 Wayside Inn, Sth Melb
CRUMMY COWBOYS
24 Terminus Hotel, Abbotsford
PETER CUPPLES
24 21st Century Dance Club
DEJA VU
24 Werribee Hotel
DE JENIRO BLUE
23, 24 Tok H, Toorak, 25 Cleos, Sentimental Bloke Hotel
DIED PRETTY
24 Prince of Wales Hotel, 25 Barwon Club Hotel, Geelong
DOUBLE TROUBLE
22 Greensborough Hotel, 23 Bayswater Hotel, 24 Greensborough Hotel, 24 Roxy Hotel, Sth Melb (late), 25 Dorset Gardens Hotel
DUST ON THE BIBLE
24 CUB Club, Collingwood
FRANK DYER
24 Bells Hotel, Sth Melb, 25 Eltham Hotel
DYNAMIC DUO
24 Sandown Park Hotel
JAMES EATON
24 Block Tavern, City, 25 Hotham City Diner, Hawthorn
ENNISBREA
24 Palace Hotel, Camberwell, 25 Candy Tavern, Brunswick
EVERY MAN & HIS DOG
23 Fountain Gate Hotel, Narre Warren
FAMOUS 5
24 Geelong Town Hall
FRONTRUNNERS
24 Sylvania Hotel, Campbellfield
FOXY
23 Dava Hotel, Mt. Martha
MARTY FIELDS
20, 22 The Regent Hotel, City, 23, 25 Bush Inn Hotel
THE FISH THAT JOHN WEST REJECTS
23 CUB Club Collingwood
FLYING ZUCCINI BROS
24 St. Albans Hotel, 25 Candy Tavern, Brunswick
GET OFF THE CAT
22 Zanies, City, 23 Star Hotel, Sth Melb, 24 Caseys, Hawthorn, 25 Kilkenny Inn, City
GIMIX
23 Sir Henry Barklay, Heidelberg, 24 Nicabellas, Malvern, 25 Flite Deck, Essendon Airport, 26 Star Hotel, Sth Melb
DAVID GRAHAM
24 The Underground, City
THE GRAND WAZOO
22 21st Century Dance Club, Frankston, 24 Smith St, Bar & Bistro, 25 Flower Hotel, Port Melb
DAVE GRAY
24 The Regent Hotel, City
THE GREAT TEMPTATION
21 Bridge Club, Richmond
MARCUS GREEN
25 Riviera Hotel, Seaford
GURU & THE OFFSHOOTS
22 Armadale Hotel
CHERYL HANN
24 Bayswater Hotel
HEAT TREATMENT WITH JENNIFER LEE
24 Star Hotel, Sth Melb, 25 Bridge Hotel, Mordialloc
JON HOLLAND
21, 25 The Regent Hotel, City, 22 Ferntree Gully Hotel, 24, 25 Zacs Restaurant, 26 Dava Hotel, Mt Martha (early)
BRENDA HORIN
22, 23, 24, 25 The Regent Hotel, City
ANDREW HOSKING
23 Palace Hotel, Camberwell, 24 Dava Hotel, Mt. Martha
HOT BAGELS
26 The Underground, City
STEVE HUNTER
25 Bayswater Hotel, Bayswater
THE IMPOSSIBLES
25 Tottenham Hotel, Tottenham
INDIAN SUMMER
23 Lazars Melbourne, 25 Gina's, Carlton
JERMAINE JACKSON
23, 24 The Palace, 25 Village Green
PETER JACKSON
25 The Underground, City
GERRY JAMES & THE CHOCOLATE FACTORY
20 Albion Hotel, 22 Richmond Club Hotel, 23 Edinburgh Castle, Brunswick, 24 Swan Hotel, Richmond, 26 Riverside Inn
JAMM JAH
25 Survival Reggae Club, Sydenham Hotel
JOKERS WILD
20 Billboard, City
ADRIAN KEOGH
23 Dorset Gardens Hotel, Croydon, 24, 25 Dingley Hotel
LADY IN A JAM
23 Greensborough Hotel, 24 Shoppingtown Hotel, Doncaster, 25 Dava Hotel, Mt Martha
THE LANTERNS
22 CUB Club, Collingwood
BILLY LONELY
24 Coach & Horses Hotel, Ringwood
GIL LONGEY
22, 23, 24 Block Tavern, City, 25 Palace Hotel, Camberwell
MACHINATIONS
22 Velvets, Bendigo, 25 Corner Hotel, Richmond, 26 Mentone Hotel
MANNIKINS
24 Station Tavern, Prahran, 25 The Met, Nth Melb
LONELY BOYS
22 Edwards Tavern, 23 Tankerville Arms, 24 Intrepid Fox Tavern, Sth Melb, 25 Riverside Inn
McGUFFINS
23 Corner Hotel, Richmond
MERCURYS
26 Corner Hotel, Richmond
M.P. DUO
25 Grand Hotel, Healesville
MUNSTER TERRACE
24 Baxter Tavern, 25 Rosebud Football Club
NAKED CITY
24 Velvets Night Club, Bendigo, 25 Moonee Ponds Tavern
NEO CLASSIQUE
24 Brewsters, Essendon, 25 The Mail, City
NEW FRONTIER
24 Skinny Dog Hotel, Kew, 25 Star Hotel, Sth Melb
ROSS NICHOL
24 Village Bell Hotel, Sth Melb, 25 Dava Hotel, Mt. Martha
NO SECRETS
25 Somerville Hotel
NOT DROWNING, WAVING
23 I.D.'s, Prahran
NOTHING SACRED
24 Bell St. Rock
THE ODOLITES
23 CUB Club, Collingwood
ON THE BEACH
23 Chetwynds, Nth Melb
ON THE ROCKS
24 Dava Hotel, Mt. Martha, 25 Ferntree Gully Hotel
OSCAR LIKES IT
20 Zanies, City
OVERDRIVE
23 Waltzing Matilda Hotel, Springvale
PAINTERS & DOCKERS
24 Royal Hotel, Drouin, 25 Barwon Club Hotel
PARADE
25 The Met, Nth Melb
PARTY ANIMALS
25 Arlberg Lodge, Mt. Buller
LISETTE PAYET
22 Dava Hotel, Mt. Martha
PERRY MASON AND THE SUSPECTS
23 Bensons Tavern, Richmond
THE PITTS
23 The Tote, Collingwood
THE PLUNDERERS
26 The Tote, Collingwood
PONY
24 Corner Hotel, Richmond
PRESSURE COOKER
22 Station Tavern & Brewery, Prahran, 23 Stones Tavern, Frankston, 25 McKinnon Hotel
PURE INSTINCT
24 Geelong Hotel
RAM
23 Panton Hill Hotel, 24 Riverside Inn
R.D.O.
23 Sandbelt Hotel, Moorabbin, 24 Westernport Hotel, Hastings, 25 Rage Without Alcohol, Scoresby High School
STEVE READ
23 Riviera Hotel, Seaford
REAL TIME
23 Ferntree Gully Hotel
REMNANTS
24 Club Westside, Laverton
THE REPTILES
24 Prince of Wales
JAMES REYNE
26 Albury Cinema Centre
RHYTHMIC HEARTS
26 Barwon Heads Hotel
TIM ROBINSON
25 Grand Hotel, Mornington, 26 Somerville Hotel, Somerville
ROCK STEADY
23 Flite Deck, Essendon Airport, 24 Dingley International Hotel
ROXXON
24 Bridge Hotel, Mordialloc, 25 Velvets, Bendigo
RUNNING BEARS
24 The Met, Nth Melb
SCARY BILL
23 Billboard, 26 Great Britain Hotel (arvo)

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

Gig Guide

SCAT
25 Bensons Tavern, Richmond
SCRATCH BAND
24 Sydenham Hotel, Richmond
NEIL SEBASTIAN
24, 25 Bensons Tavern, Richmond
SEPARATE TABLES
24 The Palace, 25 Village Green, 26 21st Century Dance Club
SHARKS
23 Mentone Hotel, 25 CUB Club, Collingwood
SKOLARS
24 Ferntree Gully Hotel
MARC SMITH
24 Riviera Hotel, Seaford
SPOTTED DOG
22 Corner Hotel, Richmond
THE STATE
25 The Palace, 26 Mentone Hotel
SUNSET STRIP
25 Prince of Wales, 26 The Tote, Collingwood
SURVIVAL
23 Dingley International Hotel
TEA FOR THREE
25 Fawkner Club, Sth Yarra, 26 Hotham City Diner, Hawthorn
TEMPLE OF BOOM
25 Intrepid Fox, Sth Melb
THANKS FOR THE FISH
21 CUB Club, Collingwood
THIS IS KAOS
24 The Underground, City
THRESHOLD
24 Baywater Hotel
TOO DARN HOT
25 Khyats Hotel, Brighton
TIGRESS
24 Lindhurst Club, East Brunswick, 25 Waltzing Matilda Hotel
TIMES TWO
25 Village Bell Hotel, Sth Melb, 25 Roxy Hotel, Sth Melb (late)
THE TRIMMERS
21 Intrepid Fox Tavern, Sth Melb, 24 Flite Deck, Essendon Airport
TWILIGHT ZONE
24 Grand Hotel, Mornington, 25 Coach & Horses Hotel, Ringwood
TWO TIMERS
26 The Regent Hotel, City
UGO IGO
23 The Tote, Collingwood
VACATION IN HARLEM
21 The Palace, St. Kilda, 24 Esplanade Hotel, St. Kilda, 25 Skinny Dog, Kew, 26 Corner Hotel, Richmond
VICE VERSA
23 Club Hotel, East Ringwood, 25 Royal Hotel, Ferntree Gully
VIRGIN SOLDIERS
22 Riverside Inn
WEDDINGS, PARTIES, ANYTHING
23 Barwon Club Hogel, Geelong, 24 Ferntree Gully Hotel, 25 Forresters Arms, 26 Parkview Hotel
WEZ RINGO
24 The Underground, City
WHO CARES
22 Corner Hotel, Richmond
WINTER SOLSTACE
25 Corner Hotel, Richmond
BRIAN WOOD
21 The Regent Hotel, City, 24 Eltham Hotel
WORLDS AWAY
26 Parkview Hotel, Fitzroy
THE XENTRIX
25 Armadale Hotel
YOGI GOES BEAR
25 The Underground, City
ZIMMERMEN
24 Corner Hotel, Richmond
ZZAZZ
22 Bayswater Hotel, 24 Meadow Inn, Campbellfield, 25 Geelong Football Club, 26 Sheraton Hotel (morning)

South. Aust.

THE ANGELS
22 Barn Palais, Mt. Gambier, 25 Thebarton Theatre
ANNABEL & THE MOVERS
24 Adelaide Festival Centre
BANSHI
25 Grenfell Tavern
BLUE RUIN
24 New Century Hotel
BRENTON & POLLY
23 Old Lion, 25 Colonnades Tavern
CLIFF & THE HANGOVERS
22 Old Lion Hotel, 24 Duke Of York
THE CRYSALIDS
24 Austral Hotel
DEADLY ERNEST
23 Austral Hotel
DIED PRETTY
21 Tivoli Hotel
FABULOUS ACCELERATORS
25 La Cantina
THE FABULOUS CASUAL T'S
22 Griffins-Head Tavern
THE FOOLS
22 KoKlub Live
KERRIE FRIEND
25 McMahons Disco
GET SMART BAND
23 Colonnades Tavern
GUMBO YA YA
22 Lennies Tavern, 25 Limbos
HARD ROAD
20 Royal Admiral Hotel
HEVERLY SISTERS & KATE
21 Club Foote
HOT CARGO
24 Hilton International
JJ HAMMER
25 Elizabeth Downs Hotel
JUST STRAIT
20 La Cantina
KISS AND TELL
22 Rumours
LENNIES PARTY BAND
24 Lennies Tavern
LITTLE BIG BAND
23 Port Dock Brewery
MARTYN & LYONS
21 Lennies Tavern
MIDNIGHT RADIO
24 La Cantina
MOTHER THERESE & THE BROTHERS OF SOUL
21 KoKlub Live
MUSKAT
24 Bridgeway Hotel
MUTANT LOVE YABBIES
25 Tivoli Hotel
THE NAZZ
23 Lennies Tavern, 24 Old Lion Hotel, 25 Brittania Hotel
OUTFITS
24 Somerset Hotel
ANGIE PEDLER
24 Adelaide Festival
PEMBOS RADIO SHOW BAND
24 Old Lion Hotel
THE PREYTELLS
25 Austral Hotel
RIP THE BAG
23 Grenfell Tavern
ROB & JOHNNO
20 Lennies Tavern
BRENTON ROBERTS
22 Hot Gossip
SNAKIE & THE RATTLERS
26 Arkaba Hotel
SPEAK EASY
21 Royal Admiral Hotel
THE SQUIDS
24 The Venue, 26 Lennies Tavern
STORMY WEATHER
26 Somerset Hotel
THE SWELL GUYS
24 Port Dock Brewery, 25 The Venue
THIS HOUSE IS JUMPING
23 Old Lion
THOROUGHLY GOOD PARTY BAND
23 Bridgeway Hotel
BENNY VUOUG
22 Stamp Cafe
WHITE CROSS
25 New Century Hotel
WICKED SMILE
23 Royal Admiral Hotel
THE WOMBATS
25 Oasis, Murray Bridge
THE WORKS
25 Hotel Victor, Victor Harbour
PARTY CONES
21 21st Centry, Charles Hotel
THE PUSHRODS
26 Swann Inn
REPORTERS
23 Swing Shift, Warwick
SPINFX
24 Lemon Tree
TAMBORINE STASION
24 Shenton Park Hotel
TORA TORA
24 Clover Room, Cloverdale Hotel, 26 Vegas, North Perth
V-CAPRI
25 Clover Room, Cloverdale Hotel
WEST OF THE WALL
26 Vegas

West. Aust.

BONSAI
22 Lemon Tree
BOYS
24 21st Centurty, Charles Hotel, 25 Swingshift, Warwick
CHARLOTTES WEB
25 Shenton Park Hotel
GREG DEAR
25 Shenton Park Hotel
ICE TIGER
26 21st Century, Charles Hotel
JETS
24 Swing Shift, Warwick
JUMP CLUB
23 Lemon Tree
NEVER NEVER
24 Shenton Park Hotel
NOISEWORKS
22 Bussell Hotel, Bunbury, 23 Charles Hotel, Perth, 24 Morley Park Hotel, Perth, 25 Old Melbourne Hotel

Queensland

NEIL BROOKS & THE OUTLAWS
23 Mansfield Tavern
COLIN HAY BAND
22 The Roxy, Brisbane, 23 Lake Hotel, Toowoomba, 24 Sunnybank, Brisbane, 26 The Patch, Gold Coast
NIKI PHILLIPS
24 The Patch
REDGUM
22 Brisbane Expo, 23 Biloela Hotel, Biloela, 24 Illusions Night Club, Mackay, 25 Cane Cutter Hotel, Innisfail
ROCKY HORROR SHOW
20, 21 Expo, Brisbane
UNDER WRAPS
26 The Patch

OZ CONCERT TOURS

THE ANGELS
June 24: Thebarton Theatre, Adelaide
July 2: Perth Entertainment Centre
July 16: Festival Hall, Brisbane

JAMES REYNE/BOOM CRASH OPERA/ NOISEWORKS/CHANTOOZIES
July 3: Melbourne Sports & Entertainment Centre
July 9: Sydney Entertainment Centre
July 11: Brisbane Entertainment Centre

HUNTERS & COLLECTORS
July 1: Brisbane Festival Hall
July 8: Hordern Pavillion, Sydney
July 10: Bruce Stadium, Canberra
July 15: Festival Hall, Melbourne
Please see relevant 'Gig Guide' for pub dates on tour

PAUL KELLY & THE COLOURED GIRLS
July 1: Brisbane Festival Hall
July 8: Hordern Pavillion, Sydney
July 10: Bruce Stadium, Canberra
July 15: Festival Hall, Melbourne
Please see relevant 'Gig Guide' for pub dates on tour

INTERNATIONAL TOURS

VELORE & DOUBLE-O
June 21: Myer Miss Shop (lunch), Brisbane
June 22: Myer Miss Shop (lunch), Brisbane
June 24: Manhattan Nightclub, Brisbane
June 25: Berlin Club, Surfers Paradise
June 26: East St. Tavern on The Mall, Ipswich City Square
June 30: Myer Miss Shop, Chatswood, Sydney (lunch)
July 1: Myer Miss Shop, Chatswood, Sydney (lunch)
July 2: Hordern Pavillion, Sydney
July 3: Wollongong Town Hall
July 4: Crazy Horse Tavern, Newcastle
July 5: Chevron Hotel, Melbourne
July 6: Myer Miss Shop, Geelong (lunch)
July 6: Check Point Charlie (night), Prahran, Vic
July 7: Myer Miss Shop Melbourne (lunch)
July 7: Century Dance Club, Frankston (night)
July 8: Myer Miss Shop Melbourne (lunch)
July 8: The Club Dancing Bar (night)
July 9: ZuZu's, Melbourne (arvo)
July 9: Old Greek Theatre (night), Melbourne
July 10: Chevron, Melbourne

MEGADETH
July 22: East Leagues Club, Brisbane
July 24: State Sports Centre, Sydney
July 26: Festival Hall, Melbourne
July 27: Thebarton Theatre, Adelaide

JERRY HARRISON
July 12: Enmore Theatre, Sydney
July 13: Dapto Leagues Club, Wollongong
July 14: Quay 1, Newcastle
July 18: Adelaide
July 21: World Expo, Brisbane
July 22, 23: The Palace, Melbourne
July 24: 21st Century Dance Club, Frankston, Vic.

MARTHA DAVIS
July 8, 9, 10, 11, 12, 13, 14: Sydney
July 15: Wollongong
July 16, 17: Jindabyne
July 19: Melbourne
July 20: Albury
July 21: Canberra
July 22: Gosford
July 23: Newcastle
July 26, 27: Coffs Harbour
July 28: Grafton
July 29: Lismore
July 30: Brisbane
August 2-8: Perth
August 10-14: Adelaide
August 19, 20, 21: Gold Coast
August 23-27: Sydney

THE FUREYS & DAVEY ARTHUR
June 20: Warrnambool Performing Arts Centre, Vic
June 21: Shepparton Town Hall, Vic
June 22: Geelong Ford Theatre, Vic
June 23: Sydney Town Hall, NSW
June 24: Adelaide Opera Theatre
June 26: Perth Concert Hall

LEO SAYER
July 25, 26, 27, 28, 29, 30: Hilton International, Sydney
August 1, 2, 3, 5, 6: Hilton International, Melbourne
August 10, 11, 12, 13: Hilton International, Adelaide

JERMAINE JACKSON
June 23: The Palace, Melbourne
June 24: The Palace, Melbourne
June 25: Village Green Hotel, Melbourne
June 26: 21st Century Dance Club, Victoria
June 28: Newcastle Workers Club, NSW
June 29: Roundhouse, Revesby, NSW
June 30: Sweethearts, Cabramatta, NSW
July 1: Tiffanys, Blacktown, NSW
July 2: Shellharbour Workers, NSW
July 4, 5, 6: Queensland, Venue TBA
July 8, 9, 10: Twin Towns, NSW
July 14, 15, 16: Hilton Hotel, Sydney

BANDWAGON

EDITED: BRYAN PATTERSON

GETTING IT DOWN ON TAPE

Tom Lubin has a nice Californian turn of phrase. He describes tape recorders, for example, as time machines that "preserve the elusive soul of anyone who makes music from the heart".

In the days of cheap, dedicated sequencers and vast amounts of powerful sequencing software, it sometimes seems that the old tape deck is well past its prime.

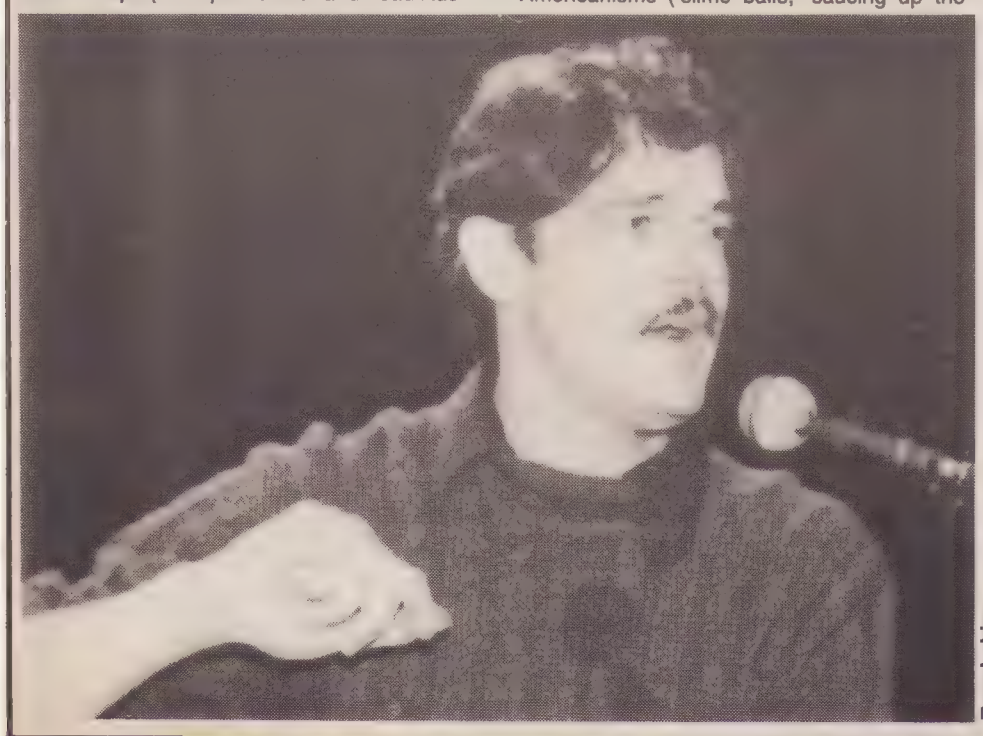
But tape still has its place in musical life. After all, you can't yet record an acoustic guitar or acoustic drums directly onto a computer program or into a Roland sequencer.

And Tom Lubin, although certainly biased in favor of tape (he is part-owner and head Aussie guru for Tradepower, the distributor of Fostex gear) does seem to have a genuine affection for pinning down good sounds on a bunch of ironoxide particles.

He's performed a good service for his fellow tape-o-philes by putting out a 110-page booklet on sound recording titled *Tom's Tips And Tricks*.

It aims to cover basic and essential information on tape recording — some of which will be common knowledge to many people — plus some tips that Tom has picked up during his career as engineer for the likes of Hendrix and Santana.

The language in the book ranges from cute Americanisms ('slime balls, 'saucing up the sound') to quite difficult technical details on sound processing.



Tom Lubin

The bouncing from one to another is sometimes disconcerting but the book covers the working processes of tape recording pretty well.

Lubin doesn't talk about sound engineering; he calls it sound sculpting. Recording is 'chasing the magic'. And he certainly believes that the process itself is the artform. It doesn't really matter whether your recorded opus makes it to the charts or not, as long as it is good quality and you've enjoyed producing it.

The book starts with cleaning a tape recorder, demagnetising (and how to know when that's necessary), keeping track of your tapes, the use of Dolby, copyright and balancing artistic integrity with the need to eat. With all that covered, Lubin bounces into the practicalities of recording.

The chapter on signal processing covers the elaborate bunch of equipment that you find in the flashy studios, tells you how they operate and then warns against using too many gimmicks in the mix. That's a sound advice backed up by handy knowledge.

Choosing the right equalisation, the differences between reverb and echo, gating, phasing and flanging and directions on how to set them all up are covered in the latter chapters.

It's all there in a rudimentary form but this is not meant to be *All You Need To Know About Tape Recording*. There are plenty of weighty tomes around that cover that.

What Lubin's book has is a unique approach to the process. He's not adverse to giving away secrets of the trade like the use of a coathanger and a nylon stocking to windscreen vocals and a warning to use power supply rather than batteries when using effects pedals (Lubin calls them 'stompboxes') and micro processors in recording.

His chatty style extends to definitions of sometimes difficult concepts.

In explaining the Doppler Effect, for example, Lubin writes: " . . . If you are swinging over your head, by the tail, a white cat (that always sheds hair on your black tuxedo), the sound of the cat screaming won't change to you but will to your girlfriend (who owns the cat) . . . As the cat comes towards her, the pitch of its yowl will go up, and as it goes away the pitch will go down . . . "

Likewise, he ends a chapter on how to negotiate the right publishing contract with a story of a reggae artists who had to threaten voodoo to get his song back from an unscrupulous publisher.

Tom's Tips is not as heavy as you might expect in plugging Fostex gear. The machines get a mention of course but so do other brands here and there.

Lubin is working on a series of books and instruction videos on recording and an illustrated version of *Tom's Tips* is coming.

In the meantime, you can get a copy by writing to Tradepower International, P.O. Box 292, Mulgrave North, Victoria, 3170.

BUDGET FOUR-TRACK

After reading *Tom's Tips and Tricks, Bandwagon* had the opportunity to test drive the latest Fostex four-track for beginners — the X30.

With a price tag of just under $1000, the Fostex has a lot of competition from machines that are both cheaper in some ways more versatile. But the Fostex does manage to get an extremely clean sound on tape.

It's quite easy to sync from a sequencer or drum machine and punch in is quite simple, especially if you use a footswitch.

All the work is done with 18 faders on the front panel. They are color co-ordinated so you don't hit the wrong one in a crucial moment.

The biggest bugbear is that the machine can record from a maximum two tracks at one time but that's not a real problem unless you wish to record a four-piece band live.

The X30 is stylish and fashionable with a lot of thoughtful touches that make the beginner's life easier. Apart from that, it records sound accurately enough for the price.

WANTED Dead or Alive
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Crash course

I read with much interest your review of Crashland last issue, happy to see the Tote Club getting a bit of recognition as being one of the last bastions of untapped original local talent.

It was only on completion of reading the article that I realised this was the same night that myself and many others sojourned to Collingwood to catch the debut of a band called Pyrites Dream. Pyrites Dream were formed by English singer Joe Sharpe who in the halcyon days of punk fronted a band called The Sirens which boasted the talents at one stage of ex Pistol Glenn Matlock and guitarist Stuart Adamson who went on to Big Country.

The Sirens were idealistic to the extent of self-destruction and Joe still claims he was arrested and imprisoned due to his lack of cooperation with the music-biz big boys, who thought if they could not make money out of him then they could frame him to teach him a lesson.

After fleeing to Australia, publicity shy Joe laid low then formed another band who have played a handful of gigs around Melbourne. Pyrites Dream opened for Crashland and I saw the light. Where was Michael Witheford when Pyrites Dream got the whole Tote Club on its feet, shook them around, and left them gasping for more before leaving and taking 75% of the audience with them?

Joe Sharpe is the most dynamic performer I have ever seen, his physical and vocal gymnastics coupled with an excellent band are a privilege to witness, it just makes me mad that if this was the U.K. or U.S.A. he would probably be a cult superhero. There is something interesting in our backyard Michael but I think you missed it.

Nick Conway
Clayton, Vic

Why not a Toto story, says a reader

Where are the real musicians?

I've been reading Juke Magazine consistently for the past 2 years and for the most part I am impressed.

I am a semi-professional musician, a drummer, and I find your reviews on musical equipment very thorough and informative. You've helped me in my choices of drum gear, recently your reviews on midi-related drum products (and keyboards, too!) have been, like I said, very good *Modern Drummer* would be impressed too!)

Well, to the balls of the matter. I find that a lot of rock magazines (yours included) ignore a lot of the real musicians of the western world.

I cite the band Toto above all (oh no! I shouldn't have mentioned those grammy award winners of yesterday, should I) They're . . . they're just not trendy enough anymore, are they?

I have not seen a review of even their latest single, "Stop Loving You" (a very fine piece of un-trendy musical feel. Yes, that's right, musical feel. You should try doing some more articles on the better musos like Toto, Lee Ritenour, Level 42, Mr. Mister, Jan Hammer and Sade.

You're probably thinking this narrow minded jerk doesn't like commercial music, well, you're wrong. I taped 'Don't Leave Me This Way" by Communards, and "I Should Be So Lucky" by Kylie Minogue off my step sisters stereo just now, so nyaahh!

Seriously, though, I believe there is still a lot of love and thought going into today's MTV hits and Top 40. Thank God for creative people like Terence Trent D'Arby, Prince, Huey Lewis and even the Bon Jovi's and Saxons of this world. They have all got a valid musical statement.

Anyway, got to go now, I have to practice. Please do some reviews (live as well as LP) of some of the former acts I mentioned in spite of some of my criticisms, I love your book.

J.T.
Umina, NSW

Ignored Mac

In writing this short note to your magazine, I am doing something which I have been longing to do for a long time. I would honestly like to thank you for your excellent coverage of a great band that is often ignored by other publications, Fleetwood Mac.

On calling in to the newsagency to buy Juke after many a trying day at school, (it's H.S.C. year!) it is a great relief to find such excellent articles on my favourite band and it's members. "The Mac" have had quite a busy year, with yet another lineup change, a successful album and a tour, (cancelled in Australia — it nearly killed me after lining up all night for tickets!) *Juke* have kept me, and many other fans up to date, plus adding to my collection of pics which now, thanks to you, is growing substantially.

For a true fan of a band, it really hurts when they are "rubbished" or ignored by the media. Comments which I have read such as "Stevie Nicks eats sheet metal for breakfast" and "The eighth wonder is she can still stand up on stage" are really quite unnecessary. She may be eccentric but is very talented, and certainly doing wonderfully for the big "40". The band itself have held headstrong through many trials and *Juke* have recognised this. You have made many disheartened fans happy, thankyou.

Generally, the wide range of bands in Juke are amazing. You seem to cater for everyone, each article is interesting and informative. By the way, congratulations on the Led Zep/Robert Plant and Pink Floyd coverage, (my second favorites!) and the successful Juke/Yamaha Rock.

I know you must be very busy, but I'm sure you can spare five minutes for a little extra praise. Thankyou again, from the bottom of my heart — I will be no longer a desperate and depressed Fleetwood Mac fan.

Rebecca Brown
Riverwood, NSW

Covering the Oils

Why do the Oils keep getting front covers just by virtue of touring through Europe? Scores of our bands do it without a whimper, but not *Juke*, which allows the Oils to take space away from struggling new bands.

So the French liked the Oils. Wow! What the f-k are the Oils doing playing in France when those of us outraged enough about the *Rainbow Warrior* incident to stop buying anything French?

Incidentally, did you make up a deal with Molly to hold up *Juke* on *Hey Hey It's Saturday* because he likes to say the Oils are his fave band?

R. Weir
Erskineville, NSW

• Aren't you an obnoxious little twerp! Has it occurred to you that Peter Garrett standing in front of 5,000 French rockers at one show and getting them to chant "French out of the Pacific!" will change more minds than snubbing France during the European tour. And maybe Molly says the Oils are his favourite band because they are - ed.

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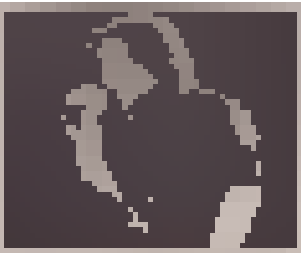

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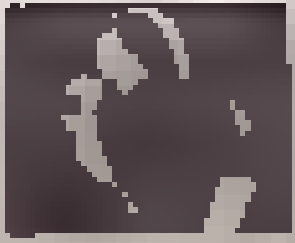

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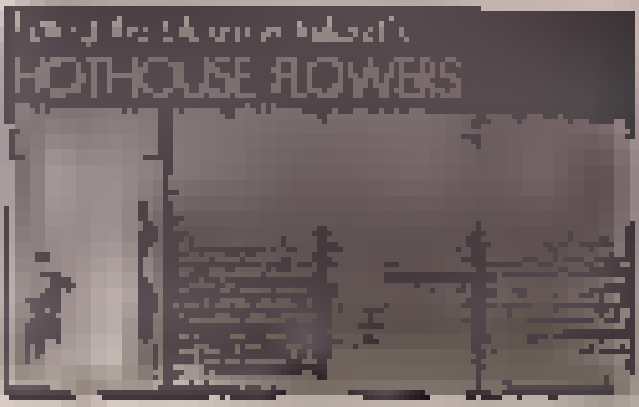
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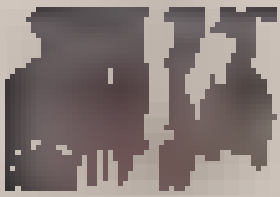

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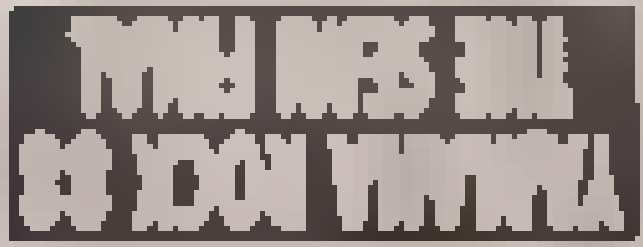

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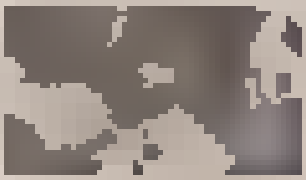

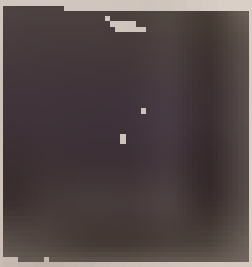

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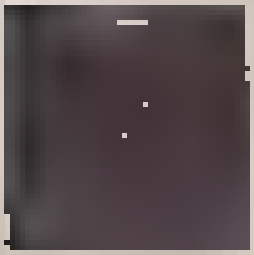

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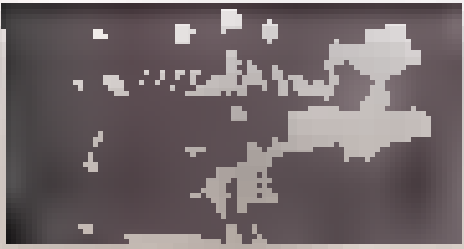

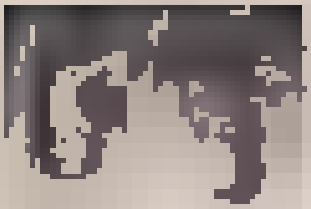

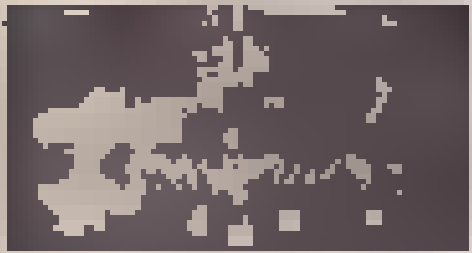

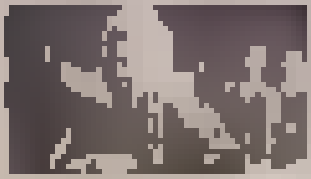

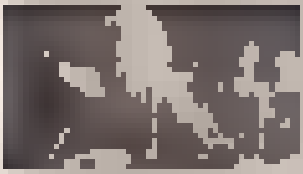

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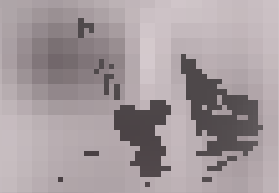
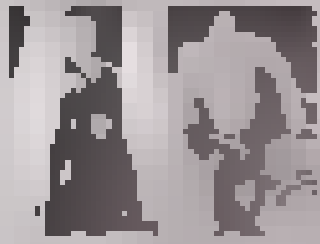
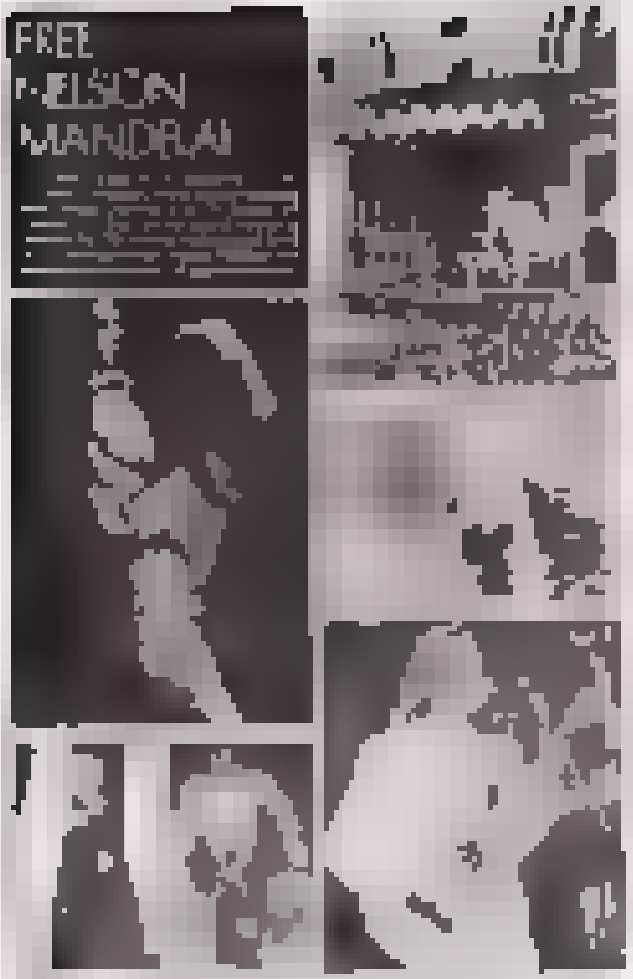
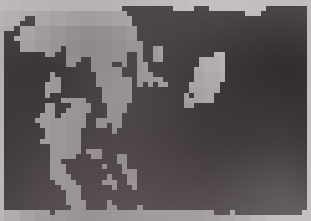
MANDELA!

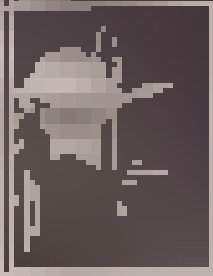




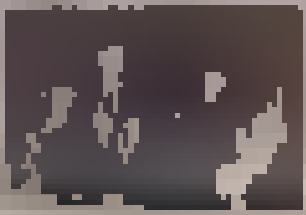

FREE
NELSON
MANDELA

NIGHTS
SHOOTER
SOLO

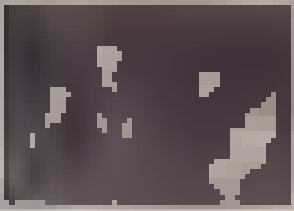


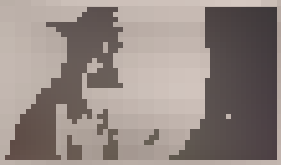


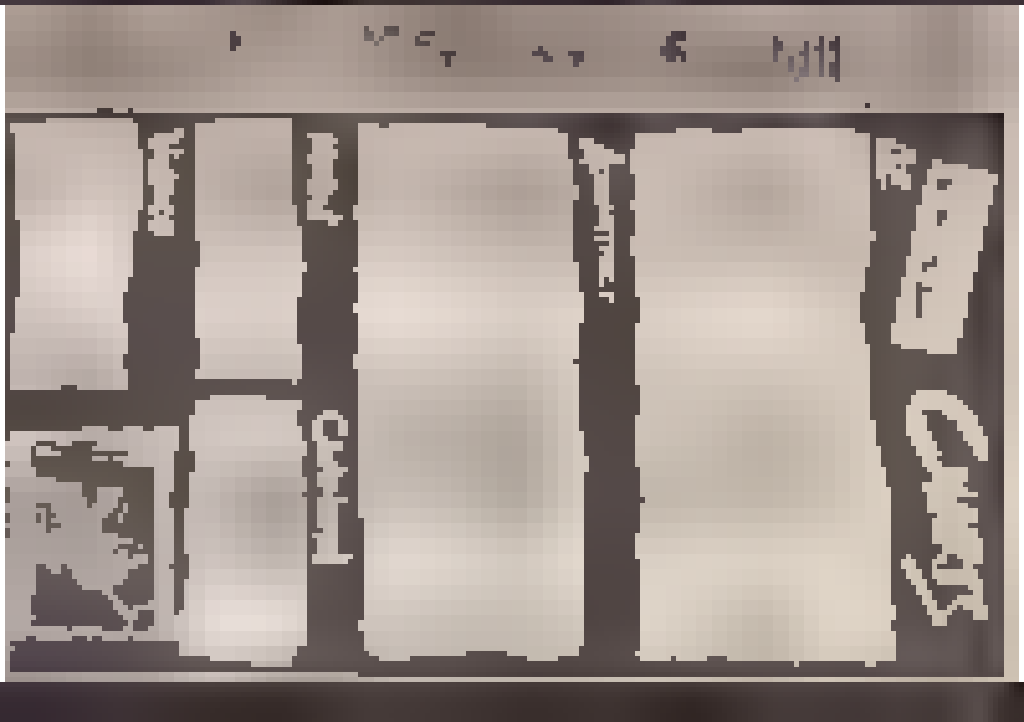
WIN: NEW CHURCH DOUBLE LP AND VIDEOS:



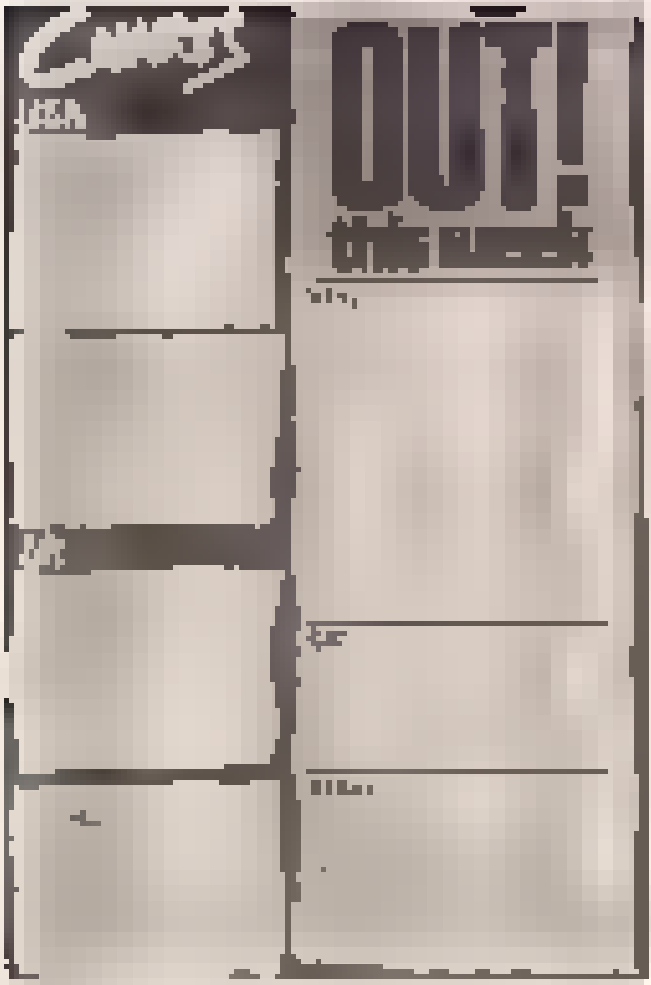
THE NEW CHURCH DOUBLE LP AND VIDEO







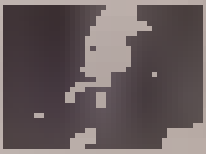
OUT!
this week


OUT!
this month

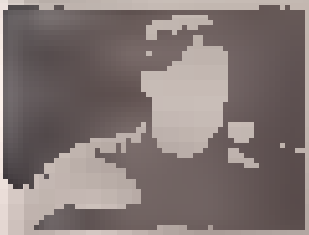
NEXT WEEK

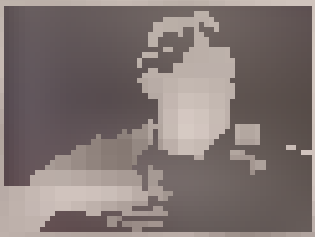
NEXT WEEK

THE CHILDREN



THE CHILDREN





THE
LAST
WORD

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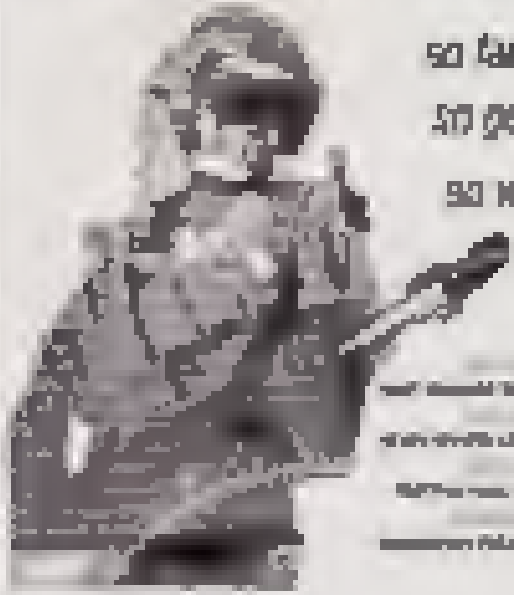
MEGADETH

AUSTRALIAN TOUR '88



so far
so good...
so what !

MEGADETH

AUSTRALIAN TOUR '88